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Function of art education in secondary schools

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THE FUNCTION OF ART EDUCATION IN SECONDARY SCHOOLS

Submitted by

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Introduction

A changing society and a new point of view have brought art education in the United States to a better understanding. It is now a recognized subject in the school curriculum and an attempt is being made to include it in every division of the school system.

Today art is not considered a fad or "frill" for the enjoyment of the few, but a necessary element in the lives of all the people for happiness and spiritual growth. The true function of art education is to develop the capacity for enjoyment of real beauty in every individual, and thus contribute to the enrichment of life.

Up to the last decade art educators have devoted their energies to championing and justifying the need of art education in the schools. They have succeeded in presenting the value of art in general education, and today art education contributes to the social, vocational, and leisure-time objectives of modern education in preparing pupils for active participation in everyday life.

However, the difficulty still remains to place the subject of art in the modern secondary school program so that it will meet the needs of all the pupils. In the elementary school art is securely rooted and is a growing factor in school life, but is art in the secondary school functioning

in such a manner that it is of real worth to every student in his school and life needs? How can art become an integral part of the curriculum in the modern secondary school? Notwithstanding the fact that art is recognized as a means of producing those cultural and social values, it is doubtful if the majority of our secondary-school pupils ever come in contact with art training.

It is my purpose to discuss how art education may function in secondary schools (both junior and senior high) so that it will become an integral part of the curriculum. This may be done through presentation of art courses which have definite cultural and social values, benefiting all pupils; therefore such courses should be required in the school curriculum. And further, to determine through a survey of courses of study in art, whether art education in the secondary schools of this country functions in the above stated manner.

With the realization that art education reaches those interested and talented pupils who wish further training in art, this paper has placed no emphasis on this group, although special courses have been included in this study.

Chapter I

Education for Life Needs

We are interdependent in this present-day civilization - the good of society lies in the good of each individual. To develop each as an individual to his fullest capacity so that he may contribute his part toward a better society is the aim of education.

Eugene Randolph Smith says, "We educate a child in order that he may live a normally satisfactory life for himself and may contribute his full share to the progress and betterment of society."[1]

Sociologists claim that education underlies the social heritage as a means of progress. The people in America, appreciating this fact, place formal education within the schools, giving equal opportunities to all. Not realizing that the school is but one educational agency, Americans rest the entire burden of education today upon the schools, and to meet this tremendous burden educators are striving to present sound educational theories with values and ideals that satisfy society.

To this end the materials of education are being critically analyzed and studied, and scientific investigations and the scientific study of education have assumed national importance.

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[1] Eugene Randolph Smith, Education Moves Ahead, Boston, Atlantic Monthly Press, 1924, p. 4.

In the great rush of the building of our country we have never had time until recently to give much thought about the content of our school curriculum. Society has accepted until recently a passive-conformist school dispensing subject-matter in terms of factual knowledge. This type of education has forced adult standards upon pupils and methods of teaching have been drilling, memorizing, reciting for academic efficiency. Teachers have regarded pupils as "learners", not "doers", and have sought to instruct them, not lead them to create for themselves.

Acquisition of facts alone does not constitute education for the student of today, but the all-important objective is to correlate knowledge with life activities so that facts can be used directly.

One of the great educators who sensed the inadequacy of formal education is John Dewey. He stated many years ago that the school could be made the agency in preparing the child to meet the problems of our present-day civilization, and that through maximum growth of individuality, progress in society would be furthered. He believed that the first factor in the teaching-learning process is the child, the second, the subjects of study in so far as they produce growth, and the third factor, the outcomes to be attained. This type of education would be of true social worth. How different is this conception from the formal disciplinary one of earlier years!

As a result of this changing society and this new point of view in education that the schools should meet life needs,

has come a radical reorganization which is still sweeping the entire field of education. The Committee on the Reorganization of Secondary Schools, in 1918, based the objectives of education upon social values rather than upon subject matter, namely, health, command of fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure, and ethical character.

Professor James F. Hosic has shown in an interesting way how far from the old idea of subject matter as the end of education we have progressed, and how we organize the work in terms of social objectives. He presents it as shown in the following table:

A Three-fold View of Educational Objectives

Specific School Attainments	Growth of Personality	Participation in phases of social life
Through specific experiences, changes, growth, or development of physical, mental and social abilities. Knowledges. Skills. Habits. Interests. Ideals. Appreciations.	Development of "good" physical and mental health. Sound ethical or moral character; good will. Keen intelligence; capacity for meeting new situations. Practical efficiency; ability to perform as well as theorize; sensitiveness to the best; ability to respond to expressions of beauty and perfectness in native life and art.	Playing one's part happily and well in the home circle. A gainful occupation. Group activities aimed as social control good citizenship Recreation for body and mind. Efforts for amelioration; advancement of human welfare.

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[1] James F. Hosic, "Educational Objectives Once More", Teachers College Record, May, 1928, pp. 688-692.

Professor Hosic brings out two significant points. He claims that school attainments are not ends in themselves, but are means toward individual development and improved contributions to social life, and furthermore, that these ultimate values should always be in the minds of educators and teachers while school activities are going on. These activities are "social experience with large potentialities over and above the acquiring of some particular knowledge, skill, habit, or appreciation."

"The setting up of effective participation in typical phases of social life as the real and ultimate aim of education through the school implies, therefore, that as far as possible the life of the school shall be typical and that the learner shall be stimulated and guided to full, happy and successful participation in it."[1]

Education, then, is the preparation of the pupil for life in the present as well as for the future.

The goal of education, according to Carleton Washburne and Myron M. Stearns, is "moving primarily toward the fullest possible development of each individual child. Such development necessarily includes preparation for effective coordinated participation in present-day society; it includes developing the originality and initiative, difference of each individual; it includes the development of a realization of the interdependence of man upon man - an enlightened social

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[1] James F. Hosic, op. cit., p. 692.

consciousness; and it includes the right development and right direction of each individual's emotional life."[1]

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[1] Carleton Washburne and Myron M. Stearns, Better Schools, New York, The John Day Company, 1928, p. 329.

Chapter II

The Place of Art in Education

In the light of the foregoing new educational objectives, what is the place of art in modern education? Art is a cultural study and is justified in that it opens up a large field for emotional and spiritual enjoyment through the appreciation of beauty. Aesthetic beauty is one of the oldest cravings and one of the most humanizing elements of the human race. Unfortunately it has been held in much higher esteem by ancient peoples than by our civilization today, and consequently we, especially the people of America, have lost much of this spiritual and emotional enjoyment in our lives.

Early settlers in America were concerned primarily with the problem of living. To them beauty or art had no place in their rough farm houses. Economic needs were greater, and art was considered chiefly in terms of painting then.

With this rigid heritage, we as a people have been slow to recognize the beauty that exists around us, and which manifests itself in nature, in music, in art, and in the world about us. This need of appreciation of beauty is primarily a spiritual need and not an economic need. To live with beauty means rest, relaxation, enjoyment, which are emotional necessities in life. We have been too busy in a materialistic way to seek this beauty until now, and one of the greatest needs of American life is the capacity for the appreciation of beauty.

For this reason educators realize that art is a necessary element in the school of today, and that appreciation of it may be developed through music, literature, and art. American education has been weakest in these fields. The primary value of art education in the schools is its contribution toward developing the sense of beauty and the power of appreciation of beauty, and the enjoyment of it in all its phases, in nature, and in the works of man.

Art includes that which ministers to the sense of beauty; the ability to see beauty, and to find it in our environment; to enjoy it, to gain satisfaction from it in the attainment of those higher ideals and emotions.

Herbert Spencer wrote the following many years ago:

> "We yield to none in the value we attach to aesthetic culture and its pleasures. Without painting, sculpture, music, poetry, and the emotions produced by natural beauty of every kind, life would lose half of its charm. So far as thinking that the training and gratification of the tastes are unimportant, we believe that the time will come when they will occupy a much larger share of human life than now."[1]

Spencer's predition is true. We are, today, in educational procedures, stressing education through appreciations, emotions, and attitudes rather than upon knowledges. Art education does all this and for this reason it becomes a living dynamic agent in education.

Inglis writes:

> "Two fundamental principles are involved in determining the values of the study of the aesthetic arts in the sec-

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[1] Herbert Spencer, Education, New York, D. Appleton and Co., 1860, p. 60.

ondary school: (1) it must be recognized that the aesthetic arts represent the results of original tendencies of human nature to manifest its emotional states in satisfying form; (2) it must also be recognized that the results of the expression of such emotional states tends to spread similar emotions to others and thus to have social bearing."[1]

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[1] Alexander Inglis, Principles of Secondary Education, Boston, Houghton Mifflin Co., 1918, p. 625.

Chapter III

Art as a Subject in the Curriculum

1. Periods of development in art education.

Art education is one of the newer courses in the school curriculum and was practically unheard of two centuries ago. Its growth and secure footing in the curriculum of the present day is remarkable when one considers the haphazard way it has been taught.

Royal Bailey Farnum, in Present Status of Drawing and Art in the Elementary and Secondary Schools of the United States, Bulletin No. 13, 1914, U. S. Bureau of Education, gives the brief story of the historical development of drawing and art, and cites the far-sightedness of Benjamin Franklin, who in 1749, advocated in his Proposed Hints for an Academy, that drawing be included in the course of study.

In Boston, in 1821, William Bentley Fowle introduced the teaching of outline drawing, chiefly copied geometric work, into the public school curriculum. From then on, during the next forty years, drawing was introduced into the schools of many of the large cities of the East. We hear of teachers of drawing during these years, pioneers furthering the cause of art education. Among these were Hon. Henry Barnard, our first United States Commissioner of Education, advocating in 1838, the importance of drawing as a school study; Elizabeth Palmer Peabody, her sister Mary T. Peabody, and Horace Mann, all urging the importance of public school drawing; Rem-

brandt Peale, a distinguished painter of Philadelphia, succeeding in 1840, not without discouragement and opposition, in laying the foundations for drawing in the schools of his city.

The type of drawing advocated by these pioneers was to train the eye and the hand for accurate delineation - a series of exercises in graphics, as an auxiliary to writing, geography,and drawing. This was the first period of development in art education and the method used was by dictation.

That art might have some value in a utilitarian sense, in training for producers and consumers, was brought out in 1840 by William Minife of Baltimore. He advocated that drawing as a branch of common school education would tend to improve the taste of all and help to create an appreciation of the beautiful, while at the same time discover and give opportunities to those of superior talent. How identical are these objectives to the ones advocated by art educators in the year 1932! Minife's influence was widespread and his textbook was introduced into the Government Art School in Great Britain.

In the years 1860-1870 Massachusetts became greatly interested in drawing and was the first state to adopt art as a part of its educational program. In 1871 Massachusetts appointed a State director of art, Walter Smith, who became the first State art director in the United States. Other states followed Massachusetts' lead and laws were passed in a num-

ber of states permitting free instruction in drawing. The type of drawing stressed in this period was termed industrial drawing, to train for better industrial designers of manufactured products. The methods used here were dictation and the teacher was in full control of pupils' drawings.

From this time on art progressed rapidly in the schools basing the work at first on straight and curved line drawing, geometric forms and designs, object drawing in outline, light and shade, perspective, and later a broader type of art freeing itself from the rigid formalistic method and introducing the use of color.

Expositions have revealed the various periods of art development. The Philadelphia Centennial Exposition, in 1876, exhibited a formal and geometric type of work; the World's Columbian Exposition at Chicago, in 1893, revealed a decided departure from the older traditions. Color was introduced, and newer conceptions of all types of art work and art materials succeeded in tearing down the formalistic barriers of art.

From here, art passed on to the other extreme - an "Art for Art's Sake", where emphasis was placed entirely upon technique and the finished product. The attempt in the schools to make every child an artist is due to this period of art development, and we are still feeling the imprint of this period in our school art work.

The next group of expositions, that of St. Louis in 1904, of Jamestown, in 1907, and of San Francisco and San Diego, in 1915, exhibited work in art which was coordinated with manual training. All kinds of handwork were developed, demonstrating that beauty and utility go hand in hand, and that beauty could be found in the common things of everyday life. Thus industrial art became the major thought in art education in this period, and is still one of the dominant points of our art education today.

The reaction from the fact that not only the artistically inclined people could see this beauty everywhere about us, but that everyone could see and feel it, has led art education to broaden its horizon, including in its program an "art for all". This present-day art education is based upon appreciation of beauty and art in all things of life, and art assumed a freer approach.

Thus the periods of development of art education have been, "Art for the Industries", "Art for Art's Sake", "Art for Industrial and Practical Arts", etc., until we reach the present time where we have found another objective which is "Art for Life's Sake". This last period of development is the result of the newer education, that education is a preparation for life, and in this thought art education today attempts to meet the needs of all the pupils in a cultural, practical, and educational way.

2. The new objectives in art education.

The periods of development in art education outlined briefly in the preceding chapter reveal the fact that objectives have varied greatly since art entered into the curriculum.

The newer objective, "Art for Life's Sake", is a truly social one, in the fact that it strives for a closer articulation of art with the needs of the individual, the home, and the community. In every way art is reaching out and touching life activities.

Whitford, in An Introduction to Art Education, gives the following survey of art needs in American life:

1. "The Industrial Service,
2. Fine Arts Service,
3. Social, Domestic and Civic Service,
4. The Economic Service,
5. Art for Self-Expression,
6. General Educational Values,
7. Worthy and Enjoyable Use of Leisure Time;"

and further states that "Art has a distinct and social significance and this perhaps is one of its strongest claims for a place in the modern school".[1]

In view of this, the ultimate objective in art education today is:

The acquiring of knowledge, understanding, and enjoyment of beauty, and the development of the appreciation of the aesthetic to the end that it may contribute to the enrichment

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[1] W. G. Whitford, An Introduction to Art Education, New York, D. Appleton and Co., 1929, pp. 25-45.

of the life of every pupil.

The specific objectives are:

The development of those worthwhile attitudes, interests, ideals, habits, skills and appreciations through exercises in art activities.

Art education also bears a vital relationship to the social, vocational, and leisure-time objectives of modern education. The contribution of art to the main objectives set up by the Commission on the Reorganization of Secondary Education of the National Education Association, namely, health, command of fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure, and ethical character are manifold.

Some of these contributions may be mentioned briefly. In health, both mental and physical, art education established standards of beauty, of perfect physical development through appreciation of beauty in nature, in clothing, in shelter; in the command of fundamental processes art becomes a tool through its power of expression in graphic form and as a language, and in its knowledge of geometric construction. Worthy home membership may be secured by beauty in the home and its surroundings, conducive to the spiritual and cultural development of family life. Vocation has opened up a vast field for art, either from the consumer's or producer's standpoint and art quality has become a vital part of industrial life of today. Art education produces citizens of high cultural tastes and

civic responsibility in the community; and in the worthy use of leisure time, art reaches back into the past and reveals a rich heritage and background for the life of today, and in many cases stimulates the desire for creativeness. There are certain higher values in art education which enlarge spiritual vision and which develop ethical character, and worldmindedness or understandings, yet which cannot be measured in terms of accomplishments. In fact, throughout all these objectives the value of art cannot be measured directly, but is indirectly adding to the individual's enrichment of life and toward better social understanding of his fellowmen.

> "In addition to its ministrations to the spirit, we must never forget that art's most vital contribution is made through the everyday life of everyday people. Art raises the standards of living in the home and the community. It promotes higher ideals for citizenship and develops finer aims for social progress and national attainment. No nation has ever become great through neglect of art."[1]

3. As art functions in secondary schools - its past and present weaknesses.

We have had art education in Massachusetts since 1860 but it has never functioned in such a way as to become an essential part of the secondary school curriculum. It is still an elective subject. The art in the elementary school is an established and dynamic agent reaching all the pupils. The junior high school attempts to carry on the work of the

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[1] W. G. Whitford, op. cit., p. 5.

elementary school. In the senior high school, however, the work has been in most cases elective so that art reaches very few students. The "likes" and "dislikes" of students for art in their early years of training still determine to a large extent the enrollment of the art courses in the senior high school. An attempt to introduce courses in art appreciation today to overcome this has given new impetus to art in the senior high school, but this subject is usually elective and does not reach the majority of students.

a. Art as an essential subject in the curriculum.

One reason for lack of progress in art in the high school is that until recently it has not been considered an essential subject in the curriculum, but one where the pupil could use surplus energy or for leisure pleasure. That it may stimulate emotional enjoyment and appreciation for beauty seems not to have mattered.

According to Judd, in his book on Psychology of Secondary Education, the absence of social compulsion for the study of the fine arts is a striking fact in social psychology. In a subject such as language, society insists that it be taught and mastered in a certain measure for social solidarity, whereas the fine arts are not considered essentials to group life, but as subjective emotional reactions of the individual.

"Any training which is not necessary to group life will inevitably take second place in the curriculum. In other words, it may be said that the problem of initiating young people in a short time with the essential forms of experience which the race has evolved through long ages is so difficult that it engages all the energy society has. The fine arts, which are not thought of as essential, are likely to be treated as negligible luxuries, and pupils are likely to be allowed to go through school with very little contact with artistic experience."[1]

This point of view in regard to art has prevailed in building the curricula for secondary schools. Furthermore, colleges have long held the point of view and the reaction has been felt in the high school. Unfortunately it is still held by many colleges, headmasters, and educators today, and has done much to retard the progress of art education for the enrichment of life through appreciations and experiences.

A more encouraging point of view toward the place of art in the curriculum is stated by Dr. Franklin Bobbitt, in presenting a platform of principles of curriculum making to the Los Angeles, California Curriculum Investigation in 1923. For the guidance of this committee, Dr. Bobbitt presented an evaluation of secondary school (both junior and senior high) subjects and the relative position which they should occupy in the curriculum and in the basic general training course.

"There are certain types of training which are needed by all citizens irrespective of their vocational specialization. These should be required of all pupils. In Dr. Bobbitt's evaluation, the following subjects were classed as essentials to be required of all.

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[1] Charles H. Judd. "Psychology of Secondary Education". Boston, Ginn & Company, 1927. pp. 252-283.

Social Science	Physical Training - Hygiene
Literature	Practical Arts
The Sciences	The Allied Mathematics
English language	Music Appreciation

Art Appreciation."[1]

This point of view is gaining in strength, for objectives in present-day art education place emphasis upon appreciations as necessities. Royal Bailey Farnum, in his chapter on "Art Education" in the Biennial Survey of Education in the United States, 1928-1930, gives a chart of art trends, and states "that art appreciation has now become a conscious factor in general education".[2] This he substantiates by comments from a few educational leaders in art in the United States.

b. Failure to establish objectives of social worth.

Perhaps varying objectives which have failed to be of vital significance to the pupil may account for some of the weaknesses in art education in the past and the present.

> Snedden says: "For a number of decades many and varied attempts have been made to develop, in almost all grades of American public schools, courses in the aesthetic arts ....Nevertheless, at all stages these attempts have suffered from the outstanding weakness of nearly all present-day education, namely, ill definition of objectives. Earlier attempts to teach music and graphic design seem to have aimed primarily at the production of skilled performers in these fields....But in more recent years the

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[1] Los Angeles City High Schools, Course of Study Monographs, No. 19, June, 1923. "Visual Art." School publication, No. 73, p. 15.

[2] Royal Bailey Farnum, "Art Education" in the Biennial Survey of Education in the United States, 1928-1930. Bureau of Education Bulletin, No. 20, 1931, vol. I, ch. 8, Washington, p. 3.

emphasis has shifted largely from the production of performance powers as an objective to the development of appreciational powers or capacities." [1]

The stressing of technical skill and the neglecting of appreciation outcomes has long dominated art education. Unfortunately we still have art teachers who believe that drawing, good old-fashioned training in drawing, is essential to every student, and in so doing they place the emphasis upon drawing for technical skill and not as a step toward appreciation. The seeds of dislike and discouragement in art have been sown in these early years and the reaction is felt in the high school.

Does the pencil, brush, and color training that we give repeatedly each year develop more skill on the part of the untalented pupils? Does repeated work of this kind foster and increase interest in appreciation and develop social outcomes?

"Are pictures and paper representations such an overwhelming part of the environment of children and grown people that they should be regarded as the sole environment for which untalented children are to be trained by continued attempts to execute on paper that for which they are entirely unfitted?" [2]

According to Prosser, this type of training is a service to be rendered to the selected few, but money expended for training large groups of people for technical skill when they have no talent is a waste of money, time and hopes. The mis-

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[1] David Snedden, What's Wrong with American Education?, Philadelphia, J. B. Lippincott Company, 1927, p. 337.

[2] C. A. Prosser, "The Mission of Art Education in the Public Schools," School and Society, September 17, 1921, pp. 169-174.

sion of art education in the schools is to train pupils into an intelligent appreciation of beauty, and adaptation to use, and this is where the larger emphasis should be placed.

The committee on "Art Education" in the Sixth Yearbook of the Department of Superintendence, National Education Association,[1] 1928, finding itself out of sympathy with much present-day art education, refers to drawing for all children, whether talented or not, as "under the old scheme"; and further states that the point of view which harmonizes with newer tendencies and progress in education, and in the field of art, is that of teaching art appreciation and creative expression.

A. A. Douglass, in his book on Secondary Education, states the following:

> "The origin and nature of art on the one hand, and the psychological characteristics of children on the other, point to guiding principles to be observed in planning instruction for the purposes of enjoyment and appreciation. They indicate, in the first place, the mistake of any procedure in teaching which takes for its point of departure the technical aspects of art. That courses in the fine arts have been constructed largely on the basis of technique is a fact entirely familiar to anyone who has taken the trouble to examine them." [2]

c. Subject-matter content.

Subject-matter content in art, up to recent years has been left to the fads, fancies, and experiments of each in-

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[1] Department of Superintendence, The Development of the High School Curriculum, National Education Association, Washington, D. C., 1928, pp. 397-401.

[2] Aubrey A. Douglass, Secondary Education, New York, Houghton, Mifflin Company, 1927, p. 500.

dividual art teacher, and as a result there have been no graded programs of work but meaningless activities which were ends in themselves. Much of the work was based upon seasons of the year or upon celebrations of holidays or special events. The early types of drawing, chiefly copied geometric work, perspective drawing of type solids, mechanical perspective, etc., in which the objective was to train the eye and the hand for motor skill has practically dominated art education. Some teachers are still giving this highly formalized art instruction and are fast destroying all love for art expression in their pupils.

The other extreme was equally fatal. In the subject-matter given nearly all emphasis was placed upon excellence in a finished piece of work rather than upon social or cultural outcomes. This work reached only the talented high school student and stressed facility in the use of art media and skill of hands.

An excellent beginning was attempted in certain art activities, namely, design, construction, representation, and color, but these became ends in themselves and not as means toward an end. In design, the work has become a series of exercises on paper of abstract rhythm problems, designs for rugs, trays, panels, book-ends, etc., that are never applied; yet a great many pupils do not appreciate and are not conversant with the designs of the beautiful and decorative panels of the Chinese and Japanese, and the countless designs of

of contemporary nations in their textiles, rugs, weavings, etc. In construction, accuracy has been stressed, and the construction of small objects magnified, yet the majority of pupils are not acquainted with examples of fine architecture in the great historic periods and in their own civic and community buildings. In representation, which includes drawing and painting and sculpture, emphasis has been placed upon pastel or charcoal renderings of "still-life" groups or copied landscape scenes. It is doubtful whether many pupils appreciate and enjoy masterpieces in painting and sculpture, or feel that quickening emotion when they look at the interpretation of nature through the artist's eye. The teaching of color has consisted in making color scales until all desire and love for color has vanished, and today pupils lack the ability to use exhilarating color effectively.

Realizing this lack of unity and stabilization of art instruction, a national commission was organized in 1925, called"The Federated Council on Art Education", to study scientifically the problem of art education in America. In 1929 the Council issued a comprehensive report and also a vocabulary in art which included a classification and definition of art terms to be used as a common art language and as a basic understanding in art teaching. The general acceptance of these art elements and art terms has enabled art teachers to obtain a clearer classification of aims, a better organization of subject-matter, more logical methods of procedure, and defi-

nite outcomes of instruction.

Swinging to the other extreme, art teachers have based courses of study upon knowledge and mastery of art theory, and appreciation of beauty has been subordinated to intellectual knowledge of art principles. In magnifying art principles as the end and aim of art education, much of the joy and beauty in art instruction is lost. Appreciation does not come from mastery of art principles but as one uses them as guides to see beauty.

Since educational objectives have stressed education for life needs the modern art courses seek to create an environment made up of situations like those in real life. The subject-matter selected relates to these needs but underlying it all are the basic fundamentals of art.

Another factor in relating subject-matter is the integration of art with other school subjects. Correlation is one of the most effective ways of promoting art education, its object being to vitalize and enrich, to unify and coordinate art with other school subjects. The pupil's knowledge of the principles of art and understanding of the elements of beauty allies itself with all other studies and interpenetrates all the activities of the school. The home economics department uses art in clothing, and home surroundings of the pupil; industrial arts need art in the study of fine proportion and other principles of design; science uses art in color, in graphic art, in analytical drawings; mathematics

uses art in geometric construction and in ornament; history uses art as visual aids and in the production of artistic plays; English uses illustrations also as visual aids and literature involves artistic expression; modern foreign languages have united with art in revealing the arts of various nations and leading to an understanding of the other peoples. There are many ways in which art can be integrated with secondary school subjects to unify the subject with the rest of the school life.

In building up a course of study in art in the past, art teachers have had complete charge, and as a result art courses have been purely technical and isolated from other subjects. The newer trend today is to have art specialists work out cooperatively with superintendents, principals, groups of teachers, curriculum specialists, the art course of study in the hope that the art course will become broad in scope, social in character, and a related subject in the curriculum.

Where art is taught in special-type high schools it is a related art and unifies itself accordingly, but art in the general secondary schools is still an isolated subject to a great extent.

The following needs, then, seem to be necessary in the subject-matter content of the modern art course:

1. That subject-matter in art courses be grouped around problems or activities related to the pupil's

school life, his home life, his community and civic life.

2. That subject-matter in art courses should be integrated with other school subjects, to unify and coordinate it with the pupil's experiences.

Subject-matter content based upon the above points relates to life needs; the manipulative or constructive activities are experiences in design, construction, representation, and color; and the outcomes of instruction are the direct outcomes in terms of knowledges and appreciations, and the indirect ones in terms of social values.

4. Outcomes of instruction

Are art courses planned with definite outcomes and are these outcomes realized in the functioning of the subject-matter content? One of the criticisms art education has invited has been this lack of achieving definite outcomes of instruction of educational value. The tendency in past years has stressed the completion of a technical problem as the desired outcome. In the light of the new educational objectives art education strives to meet social, vocational, and leisure-time objectives.

Specific outcomes are attained and realized in knowledges, informations, attitudes, habits, interests, ideals, skills, and appreciations, but the outcomes in terms of social values are indirectly realized and cannot be measured. It is only through presenting activities of social worth in such a way

that the student will get the desired reaction from the activity in terms of social values.

To the real art teacher training is not a series of lessons on paper and technique is not the important aim. If she has ability, broad vision, and wide knowledge of the affairs of the world, she can make her art truly social. In fact, the success of modern art education now rests upon the art teacher, who, with her capacity for stimulating and arousing the interests and enthusiasms of the pupils, may present art in such a vital and dynamic way that those social values which help to make better and worthier citizens will be realized.

Conclusions.

In reviewing the subject of art education in secondary schools one can easily see that art is broadening in scope from a narrow, isolated subject called drawing to one which today meets modern educational objectives in a cultural and social way. In establishing objectives in terms of appreciations, art fills a definite place in the curriculum; in trying to reach all the pupils with these objectives in mind art has social value; in selection and organization of subject-matter art relates to life needs. The following summary may help the orientation of art in the secondary schools:

1. Consideration for the needs of all to be provided in a general art (appreciation) course.

2. Definite aims and objectives of social worth.

3. Selection and organization of subject-matter content that will relate to the individual's life needs and provide for the integration of art with other subjects in the curriculum.

4. Outcomes of instruction in terms of social values. (Fulfillment of aims and objectives.)

Chapter IV

A Survey of Art Education in Secondary Schools in some Typical Cities of the United States.

How does art education function in the secondary schools in the light of the foregoing discussion? What is the purpose or aim of the art course? Are objectives in terms of appreciations or in terms of skills? Is the selection of subject-matter based upon pupil interests or art theory? Are outcomes of instruction in the terms of social values?

Answers to the above questions should be found in courses of study in art published by various school systems and educational departments. These courses of study establish their value by giving the art program throughout the various grades; by presenting the work in relation to every grade; in aiding the teacher by establishing certain minimum standards of work; and in providing for the logical advancement of the pupil in specific types of art work that meet his needs and have definite educational value.

Method of procedure.

To determine the nature of art education in secondary schools in the United States, a survey was made of courses of study in art education, published by cities and states.

A letter was written to each of the State Superintendents of Public Instruction in the United States, and also to the City School Superintendents of one hundred and fifteen cities. The selection of the cities was based on population. Informa-


Map Showing Cities and States from which Information was Requested
WASHINGTON
SEATTLE
TACOMA
SPOKANE
OREGON
PORTLAND
IDAHO
BOISE
POCATELLO
MONTANA
MISSOULA
GREAT FALLS
BUTTE
WYOMING
SHERIDAN
CHEYENNE
NEVADA
RENO
UTAH
OGDEN
SALT LAKE CITY
COLORADO
DENVER
COLORADO SPRINGS
PUEBLO
ARIZONA
PHOENIX
TUCSON
NEW MEXICO
SANTA FE
ALBUQUERQUE
CALIFORNIA
SACRAMENTO
SAN FRANCISCO
OAKLAND
LOS ANGELES
SAN DIEGO
NORTH DAKOTA
GRAND FORKS
FARGO
SOUTH DAKOTA
ABERDEEN
SIOUX FALLS
SIOUX CITY
NEBRASKA
OMAHA
LINCOLN
KANSAS
KANSAS CITY
WICHITA
OKLAHOMA
OKLAHOMA CITY
TULSA
TEXAS
DALLAS
SAN ANTONIO
HOUSTON
MINNESOTA
ST. PAUL
MINNEAPOLIS
IOWA
DAVENPORT
DES MOINES
MISSOURI
ST. LOUIS
ARKANSAS
FORT SMITH
LITTLE ROCK
LOUISIANA
SHREVEPORT
NEW ORLEANS
WISCONSIN
MADISON
MILWAUKEE
RACINE
ILLINOIS
ROCKFORD
CHICAGO
SPRINGFIELD
MICHIGAN
GRAND RAPIDS
KALAMAZOO
DETROIT
INDIANA
SOUTH BEND
FORT WAYNE
INDIANAPOLIS
KENTUCKY
LOUISVILLE
COVINGTON
TENNESSEE
NASHVILLE
CHATTANOOGA
MEMPHIS
MISSISSIPPI
JACKSON
MERIDIAN
ALABAMA
BIRMINGHAM
MOBILE
GEORGIA
ATLANTA
AUGUSTA
FLORIDA
JACKSONVILLE
TAMPA
MIAMI
SAVANNAH
S. CAROLINA
COLUMBIA
CHARLESTON
N. CAROLINA
WINSTON-SALEM
CHARLOTTE
VIRGINIA
RICHMOND
NORFOLK
ROANOKE
W. VIRGINIA
HUNTINGTON
WHEELING
OHIO
CLEVELAND
TOLEDO
COLUMBUS
CINCINNATI
PENNSYLVANIA
PITTSBURGH
PHILADELPHIA
SCRANTON
NEW YORK
BUFFALO
ROCHESTER
MAINE
LEWISTON
PORTLAND
VT.
BURLINGTON
N.H.
CONCORD
MANCHESTER
MASS.
BOSTON
WORCESTER
SPRINGFIELD
NEWPORT
PROVIDENCE
R.I.
CONN.
NEW BRITAIN
NEW HAVEN
NEW YORK CITY
N.J.
PATERSON
JERSEY CITY
NEWARK
TRENTON
DEL.
WILMINGTON
MD.
BALTIMORE
WASHINGTON
LEGEND
COURSES OF STUDY IN ART RECEIVED
COURSES OF STUDY IN ART NOT RECEIVED
HAVE NO COURSE OF STUDY IN ART
FAILED TO ANSWER REQUEST
STATE COURSES OF STUDY IN ART RECEIVED (NAMES OF STATES UNDERLINED)

tion in regard to courses of study in art was requested from two to five cities in each state.

Answers were received from each of the forty-eight State Superintendents of Public Instruction and from eighty-two cities. Fifty-eight courses of study were received, and from a number of cities where art syllabi are not published, letters giving information in regard to art courses were received.

The following table summarizes the results of replies to the request. The percentage figures are based solely on the courses of study in art received.

TABLE 1. Summary of replies to letters requesting courses of study in art for secondary schools

	STATES		CITIES	
	No.	%	No.	%
Receiving request for courses of study in art	48	...	115	...
Replies to request	48	100.0	82	71.3
Having definite courses of study in art	18	37.5	65	79.2
Courses of study in art received from	10	20.8	48	58.5
Courses of study in art not received, because				
a. in process of revision, preparation, etc.	6	12.5	15	18.3
b. not available for general distribution	2	4.1	2	2.4
c. none available	30	62.5	17	20.7
Failed to reply to request	0	0.0	33	28.7

The cities from which this information was requested are indicated on the accompanying map of the United States. Cities from which courses of study in art were received are shown in blue; those which have courses of study but which are not available for such reasons as being in the process of revision, temporarily out of print, not for general distribution, etc., are shown in yellow; those which have no published course of

study in art are shown in violet; and those which failed to answer the request for such information are shown in black. The names of the States from which State courses of study in art were received are underlined.

It will be noted that the courses of study in art received represent school systems located in all parts of the United States. Many letters were received outlining the work in the various school systems, but because of the lack of description of content, it is not possible to present a true evaluation of them.

In examining the courses of study received from cities and States information was sought on the following points:

1. The purpose of the Art Course
   Recognition of aims and objectives.

2. Courses offered in
   a. General art or art appreciation
      (1) in the junior high school;
      (2) in the senior high school.
   b. Special courses in the various fields
      (1) in the junior high school;
      (2) in the senior high school.
   c. The general art or art appreciation course is required or elective
      (1) in the junior high school;
      (2) in the senior high school.

3. Subject-matter content in the general art or art appreciation course organized around
   a. abstract principles and theory of art;
   b. central themes having large social values - projects or problems organized around pupils' interests;
   c. integration with other subjects of the curriculum.

4. Some Art Courses with "Outcomes of Instruction" in terms of social values.

1. The Purpose of the Art Course: Recognition of aims and objectives.

Through scientific methods of procedure in the newer education the question of educational values enters into every subject in the curriculum. The first step in the building of the curriculum is to determine clearly the aims and objectives of the subject so that it may function adequately.

In the introduction of each of the following art courses of study the purpose of art education is definitely placed. The aims or objectives state the goal toward which art education is directed, in so far as pupil development is concerned, and upon these aims and objectives the courses are based.

The following pages give very briefly the purpose of the art course and general objectives as stated in the courses of study received. (Specific objectives, which serve as direct guides and which indicate specific attainments, are not listed in this survey as they are largely controlled by the special problems involved in the subject-matter content.)

I. THE PURPOSE OF THE ART COURSE - RECOGNITION OF AIMS AND OBJECTIVES.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
ALABAMA Birmingham	"The development of art appreciation, and the ability to use intelligent discrimination in all matters involving the exercise of taste. A general understanding and appreciation of art principles creates in the individual an aesthetic reaction to all phases of his environment, enlarging his capacity for enjoyment and contributing to his sphere of usefulness."	Not listed in this outline which is a high school manual with a synopsis of art courses.
CALIFORNIA Los Angeles	"Outside of vocational training most art training will be for judgment and appreciation, not for skill." Training for two groups, one for people in general, and the other for vocational technicians.	Objectives for general training: 1. "A proportioned understanding and appreciation of the world of form and space relations and color as everywhere manifest in one's visual environment." 2. "A mind enriched with the imagery of the great art of the world." 3. "Ability selectively to use the products of the fine arts as sources of needed kinds of aesthetic experiences." 4. Ability as a consumer to judge, select, and arrange according to the dictates of the principles of visual art. Ability to apply principles of form and color design in the home, clothing and environment.
Oakland	"The paramount aim which underlies the entire school program in art today is that of developing rich appreciation, understanding and knowledge of art and beauty, and the utilizing of this knowledge in meeting the problems of reality. The relation of art instruction to the actual life experiences of the pupil, both ultimate and immediate, necessitate the making of clear-cut distinctions in the instructional program."	1."To arouse and preserve in all pupils an interest in art through the cultivation of appreciation." 2."To enlarge and enrich the aesthetic experience through exercise of the creative impulse and imagination." 3."To furnish vocational and educational guidance in art." 4. To discover pupils who are talented in art and to provide special training for them.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
San Francisco	Junior high school. "The aim is understanding and appreciation of the beautiful rather than technical perfection in the product undertaken---."	"Appreciation and good taste to be developed; standards to be set up which will act as guides in choices involving form, harmony of tone and color in surroundings and in things for daily use."
COLORADO Denver	Courses of study in art have been planned for the immediate regulation in some degree of the objectives stated in the adjoining column.	1."To enable pupils to appreciate and enjoy beauty wherever found and to desire it in their personal possessions, their homes, and the city; to stimulate desire for the expression of art qualities in public works that can be enjoyed by all citizens; to show the place of art as a fundamental factor in the history of the race, and as a unifying influence that brings into kinship all ages and all races." 2. To develop selective judgment in the choice of design, color, and construction in matters pertaining to the individual, the home, and the city. 3. To develop ability to express creative ideas (through the use of art principles and art media) in the average pupil and in the talented pupil.
CONNECTICUT New Haven	Junior high school. "A knowledge of art creates a more intelligent class of consumers of the world's good and therefore contributes to the development of citizenship." "A knowledge of art enables one to appreciate harmonious surroundings in the home and the community." "A knowledge of art opens up new avenues for the worthy use of leisure, develops sensitiveness for beauty, and adds to enrichment of human life by laying a foundation for appreciation of the best that has been produced in art." "A knowledge of the principles of art and ability to apply them,----"	As indicated in the purpose.

I. THE PURPOSE OF THE ART COURSE - continued.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
GEORGIA Atlanta	Junior high school. "In art education the objective is of a three-fold nature, the aesthetic, the practical, and the educational. When these three factors of art education are properly combined the student will derive the greatest benefits from his course of study,----."	1."Develop the ability to choose wisely color, line and pattern, thus stimulating the aesthetic growth of the child." 2."Develop the practical side of the child through experience in creative work.----Art as principles and art as vocations are united and child readily sees the relation." 3."Develop into a coherent whole the past achievements of mankind's artistic attainments----."
ILLINOIS Rockford	"The true purpose of art teaching is the education of the whole people for appreciation."	Junior high. To provide a broad field of exploration in the arts which shall offer a glimpse into advanced types of art courses in the secondary schools. Must fulfil a two-fold purpose to help some pupils to explore aptitude for the courses, and second, to give all pupils an actual educational return. Senior high. 1. To cultivate an intelligent appreciation of beauty and to develop a power to produce beautiful things. 2. To develop taste. Use of art principles in a variety of fields produces an art judgment. 3. To discover and to direct talented pupils.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
IOWA Davenport		Junior high. 1."To teach the elements and principles of art." 2."Acquaint the pupils with their art heritage." 3."Develop their knowledge of the practical relation of art to daily life in home, city and State." 4."To lay a foundation for future art work." Senior high. 1."To provide instructions of an advanced nature to meet the needs of pupils desiring to make a special study of art." 2."To furnish exploratory experience in several art fields." 3."To develop high appreciation of art quality, and to develop ability to produce art quality in various forms."
LOUISIANA New Orleans	The course of study in art, as in other subjects of the curriculum, should embody "that part of the social inheritance, that part of life, those skills, knowledges, attitudes, habits, that will best fit the individual to enter that particular phase of life surrounding him."	1."To enccurage and develop a love for beauty in nature and art." 2."To develop power of expression through the graphic arts." 3."To acquaint the child with the best of the world's art, fine and industrial that he may be stimulated to demand good design and color for his needs."

I. THE PURPOSE OF THE ART COURSE - continued.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
MARYLAND Baltimore	"Art serves a purpose for the individual, and for the social group. It gratifies the creative impulse of man, and satisfies his aesthetic desires. It ministers to his spiritual needs by dignifying labor; by commemorating events; by teaching moral truths;-- by popularizing ideas. Art ministers to man's material needs by requiring appropriateness and adequacy, and by incorporating the elements of beauty and taste. Art integrates mankind, making life richer for all."	1."The arousing and preserving of interest in art through the cultivation of appreciation." 2. The enlarging and enriching of aesthetic experience through creative expression. 3."The furnishing of educational guidance and vocational information." 4. The discovering of talent and furnishing art training for these pupils.
MASSACHUSETTS Boston	Intermediate Schools. The course in Art Appreciation should relate to the needs and interests of the pupil and the school. Senior high. Art work planned around three centers, the individual, his vocation, and the home, in the cultivation of taste.	Intermediate schools. 1."To reveal to the pupil the beauties of art and to increase his aesthetic enjoyment." 2. To cultivate taste. 3. To awaken the pupil to an understanding and appreciation and knowledge of art. Senior high. The general aim of all art teaching in the secondary schools is the cultivation of taste.
Springfield	Junior high. "Courses in art seek to supply the individual with a type of experience with beauty in nature and in the works of man, and through this experience to develop the desire for and the love of beauty."	1. Training for judgment and appreciation as consumers through contact with fine works of art. 2. To develop skill through hand training. 3. To increase one's knowledge of materials and how to use them.
Worcester	"Drawing teaches careful observation and leads to correct visual impressions." "Drawing develops ability to appreciate and select objects of utility and beauty---." "Drawing stimulates an appreciation of beauty in nature and works of art, which affords a means of enjoyment and recreation throughout life."	As indicated in the purpose.

I. THE PURPOSE OF THE ART COURSE - continued.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
MICHIGAN Detroit	The field of art offers opportunity for the development of creative ability not only to the talented few but to the entire student body. It is the desire of the art department to assist in the great objective of character building through the history and appreciation of art, and the desire to see and create beauty in life's daily routine.	As art contributes to the seven objectives of education, health command of fundamental processes, worthy home membership, vocation, civic education, a worthy use of leisure, ethical character.
MINNESOTA (State Course)	To help the young citizen perform his three-fold function of consumer, producer and distributor.	As they relate to the seven objectives of education.
MISSOURI (State Course)	"Art education should provide experiences which will make all pupils intelligent consumers of art, and give those who are adapted for it an opportunity to become intelligent producers."	1. For every pupil - to increase his judgment and taste, etc.; to develop his full capacity to enjoy beauty as it appears both in his daily environment and in the work of great artists and craftsmen, to have experience in creative art work, pleasure, vocational possibilities, interest, to increase his social consciousness. 2. Special objectives listed for the talented pupil.
St. Louis	"The purpose of art education is the development of appreciation for the beautiful and power to produce beautiful things."	1. To acquire ability to use art as a means of expression - motor activities. 2. To acquire taste and power of discrimination; to be an intelligent consumer.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
St. Louis (contd.)		3. To acquire both general and vocational training. 4. To gain interest, knowledge, understanding, and appreciation of the world of nature and art. 5. To gain interest in the civic, social, and cultural agencies. 6. To gain spiritual thought and aspiration.
MONTANA (State Course)	Junior high. "Art education no longer aims to train children to become artists but to show how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings."	1. To develop discriminating taste and intelligent judgment; to develop power to observe; 2. To develop some technical skill; 3. To cultivate desirable social activities; 4. To develop appreciation of fine and industrial arts; 5. To awaken and develop a feeling of appreciation for the beautiful in art and surroundings.
NEW YORK (State Course)	"Syllabus is planned primarily to assist the teacher to arouse enthusiasm in and appreciation for the arts; to develop creative ability; to increase handskill; to secure a coordination of mental processes which will in turn raise the standard of art in commerce, industry, the community and the home."	As indicated in the purpose.
New York City	Art appreciation course - "to reveal to the pupil the beauty of nature and of the arts, so that he may recognize and enjoy the world of beautiful things about him and gain an appreciation of the finest, which will reflect beauty in his life and in his living."	1. "To engender love of beauty---," 2. "To develop good taste---," 3. "To enrich life and train for leisure---," 4. "To gratify the desire to create--," 5. "To encourage talent---."

I. THE PURPOSE OF THE ART COURSE - continued.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
NEW YORK (contd.) Rochester	Art education should result in a refinement of taste with reference to all the appurtenances of daily life.	1. Knowledge of elementary principles of art. 2. Observation and selective judgment. 3. Sufficient skill in the use of art materials. 4. Familiarity with art masterpieces in the world. 5. Training for talented students.
NORTH CAROLINA Winston-Salem	"We believe art education makes its contribution to the cause of good citizenship and the higher ideals by instilling in the student a desire to be an intelligent consumer, producer, and appreciator of all things of his environment possessing art quality."	As they contribute to the objectives of good citizenship.
OHIO Cleveland	Junior high. Training of a practical nature, general, not specific in scope, full of "functional information" and suited to the everyday needs of life.	"To awaken and develop the creative power which is latent in every child."
OKLAHOMA (State Course)	"Art now means good taste in everyday living, and it reveals itself in our clothes, our business, our homes, and our communities."	As they meet the seven cardinal principles.
Tulsa	Junior high. To develop appreciations, observations, judgments, and knowledges of the beautiful in nature and art.	As in the purposes.
PENNSYLVANIA Philadelphia	Junior high. "The true function of art instruction in the public schools is to teach the children to appreciate beauty in the realm of nature and in the field of art, in order that they may enjoy those finer things in life which exert an ennobling influence upon man's spiritual being."	1."To develop an appreciation of beauty in nature and the arts." 2. To develop taste and aesthetic judgment. 3. To develop initiative and the creative imagination. 4. To develop skill. 5. To furnish vocational and educational guidance in art."

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
PENNSYLVANIA (contd.) Pittsburgh	"It is the function of art education to develop the capacity for the enjoyment of the aesthetic to its fullest in every individual."	1. To develop in the pupil - judgment in the selection of objects used in everyday life according to the principles of art, aesthetic appreciation or the response to the beautiful, invention and skill, self-expression. 2. in the exceptional pupil, wider knowledges and experiences.
(State Course)	The public school is the greatest agency for democratizing art and making it possible for every child to love beauty and to express it.	1. To provide sense training and a fine discrimination in selective judgment. 2. To cultivate taste and sound aesthetic judgment. 3. To administer to the particular needs of the community. 4. To train all to a degree of self-expression, and to develop further those of exceptional talent.
TEXAS Dallas	"Courses in art are offered largely for purposes of general education. They should give the pupil a knowledge and appreciation of what constitutes the elements of art and the principles that govern the arrangement of these elements. They should instill a love for beauty and a desire for harmony in both form and color, in the manifold things of one's everyday life and surroundings."	1. "To give a knowledge and appreciation of what constitutes the elements of art and the principles that govern the arrangement of these elements." 2. The ability to express oneself in line, form, and color creatively. 3. To discover, encourage, and develop talented pupils.
WASHINGTON (State Course)	"The major contribution of the art instruction is to give our people an understanding of the elements that constitute beauty in the objects of their environment	1. Exploratory functions. 2. Stimulate the imagination and encourage individual expression.

LOCATION	THE PURPOSE OR AIM OF THE ART COURSE	GENERAL OBJECTIVES
(State Course) (contd.)	and in their own modes of expression."	3. To encourage talented pupils. 4. To provide a basis for intelligent appreciation of art qualities and values wherever found, thus making provision for enjoyment and worthy use of leisure.
Seattle	Junior high. Art deserves recognition as a required subject for all pupils on account of its aesthetic and social values, and as an elective for those of special art aptitudes.	1."The development of an interest in art wherever found---in nature, in industrial products, in the masterpieces of good designers, painters, and sculptors." 2."Ability to make choices that are intelligent, satisfying, and a constant source of enjoyment." 3."Creative ability in expressing thoughts and feeling of beauty."
WISCONSIN Madison	To develop creative expression, taste and judgment, to discover and develop art ability, and to lead toward a wise use of leisure.	1."To increase the joy of living by giving freedom to express creative imagination, and by developing a real appreciation of beauty---." 2."To raise the standards of taste and judgment by giving opportunity for right choice in practical problems such as in dress, in the home, or in beautifying cities." 3."To discover and develop the artistic ability in exceptional students---." 4."To lead toward a wise use of leisure and the building of an ethical character, by developing the ideals, attitudes, and appreciations, as well as the knowledge, habits, and skills of art."

Summary of Aims and Objectives listed in Courses of Study in Art for Junior and Senior High Schools

	Number of Courses of Study listing Aims and Objectives
1. To arouse and preserve in all pupils an interest in art, as it appears in the world of nature and of art, through the cultivation of appreciation.	33
2. To cultivate taste and to develop selective judgment; to be an intelligent consumer, through knowledge and use of art principles.	27
3. To enlarge and enrich the aesthetic experience through exercise of the creative impulse and imagination.	21
4. To discover pupils who are talented in art and to provide further training for them.	13
5. To acquaint pupils with their art heritage, with the best of the world's art.	7
6. To lead toward a wise use of leisure and the building of an ethical character.	6
7. For Junior High Schools. To provide a broad field for exploration in the arts which may aid in vocational guidance and vocational information.	8

2. Art courses offered in

a. General art or art appreciation

(1) in the junior high school
(2) in the senior high school

The following table attempts to record cities which offer a fundamental art course training for appreciations, judgments, and art knowledges, together with a certain amount of art expression. This course in some places is called a "General Art Course", and in others it is called "Art Appreciation". The latter title does not mean art appreciation in its narrow sense as confined to appreciation of pictures or history of art, but a broader course based upon art appreciation of everyday life.

b. Special courses in the various fields

(1) in the junior high school
(2) in the senior high school

The second point will bring out the fact that art training in the special fields of art is offered to those pupils who may have special talent or who may be especially interested.

c. The general art or art appreciation required or elective

(1) in the junior high school
(2) in the senior high school

Where cities offer a course in general art or art appreciation it is to be noted whether this is a required course reaching all the students, or an elective one reaching only those who elect the course.

Note: It has been necessary to differentiate between the two high schools since courses of study for both were not received in many cases, and since the two schools function separately. In cities where there are no junior high schools, grade nine is considered the first year of the senior high school. In the tabulation, grade nine is repeated, indicating either the last year of the junior high school or the first year of the senior high school.

II

LOCATION	COURSES OFFERED IN: Junior High School: General Arts or Art Appreciation	Junior High School: Special Courses	Senior High School: General Arts or Art Appreciation	Senior High School: Special Courses	ART REQUIRED OR ELECTIVE: Junior High School: Gr. 7	Junior High School: Gr. 8	Junior High School: Gr. 9	Senior High School: Gr.9	Senior High School: Gr.10	Senior High School: Gr.11	Senior High School: Gr.12
ALABAMA											
Birmingham			✓	✓				E	E	?	?
ARIZONA											
Tucson			✓	✓				E	E	E	E
CALIFORNIA											
Los Angeles	✓	✓	✓	✓	R	R	E½yr. R½yr.	in either yr.	R	R either yr.	
Oakland	✓		✓	✓	R	?	?		E	E	E
San Francisco	✓	✓			R	E	E				
COLORADO											
Denver	✓	✓	✓	✓	R	R	E		E	E	E
CONNECTICUT											
New Haven	✓				R	R	R				
DELAWARE											
Wilmington	✓		✓	✓	R	R		E	E	E	E
GEORGIA					?	?	?				
Atlanta	✓										
ILLINOIS											
Rockford	✓	✓	✓	✓	R	R½E½	E		E	E	E
INDIANA											
South Bend	✓				R	R	E				
IOWA											
Davenport	✓	✓	✓	✓	R	R	E		E	E	E
LOUISIANA											
New Orleans	✓				R	R					
MARYLAND											
Baltimore	✓		✓	✓	R	R	R		R	E	E
MASSACHUSETTS											
Boston	✓		✓	✓	R	R	?	E	E	E	E
Springfield	✓	✓			R	R	E				
Worcester	✓				R	R					
MICHIGAN											
Detroit			✓	✓				E	E	E	E
MINNESOTA											
Minneapolis	✓				R	R					
St. Paul	✓				R	R	R				

II

LOCATION	COURSES OFFERED IN: Junior High School: General Arts or Art Appreciation	Junior High School: Special Courses	Senior High School: General Arts or Art Appreciation	Senior High School: Special Courses	ART REQUIRED OR ELECTIVE: Junior High School: Gr. 7	Junior High School: Gr. 8	Junior High School: Gr. 9	Senior High School: Gr.9	Senior High School: Gr.10	Senior High School: Gr.11	Senior High School: Gr.12
MISSOURI								Pre-requisite course in basic art			
St. Louis	✓		✓	✓	R	R½E½	E	E	E	E	E
NEBRASKA											
Lincoln	✓		✓		R			E	E	E	E
NEW YORK											
New York City			✓	✓				R	R	E	E
Rochester	✓	✓	✓	✓	R	R	R		E	E	E
NORTH CAROLINA											
Winston-Salem	✓	✓	✓	✓	E	E	E	E	E	E	E
NORTH DAKOTA											
Fargo	✓				?	?	?				
OHIO											
Cincinnati	✓		✓	✓	R	R		R	E	E	E
Cleveland	✓		✓	✓	R	R	E		E	E	E
Columbus	✓	✓	✓	✓	R½E½	E	E		E	E	E
OKLAHOMA											
Tulsa	✓		✓		?	?	?		?	?	?
PENNSYLVANIA											
Philadelphia	✓				R	R	R				
Pittsburgh	✓		✓	✓	R	R	E		E	E	E
RHODE ISLAND											
Providence	✓				?	?	?				
TEXAS											
Dallas			✓	✓				E	E	E	E
(State Dept.)	✓		✓	✓	R	R		R	R	E	E
VIRGINIA											
Roanoke	✓		✓	✓	R	R		E	E	E	E
WASHINGTON								Pre-requisite course in basic art.			
Seattle	✓		✓	✓	R	?	E		E	E	E
Spokane	✓				R	R					
WISCONSIN											
Madison	✓		✓	✓	R	R	?	?	?	?	?
WYOMING											
Sheridan	✓			✓	R	R					
Totals	35	9	26	25							

3. Subject-matter content in the general art or art appreciation course organized around

a. Abstract principles and theory of art, or art experiences, such as Design, Construction, Representation, Color.

Though many aims of art courses emphasize appreciation, the actual courses are theoretical and are simply outlines of art theory and art principles. The teacher is left to her own devices as to the activities of the pupils in so far as they are to meet the social, vocational, and leisure-time objectives. The subject-matter content is technical in character and not based upon projects or problems organized around pupils' interests but are usually based upon technical art experiences, such as Design, Construction, Representation and Color, with the projects or problems exemplifying this experience. A modification of this wholly technical outline may give the technical theory or art experiences as subject-matter content but may include in the projects or problems activities which are planned to interest the pupil.

b. Central themes having large social values: projects or problems organized around pupils' interests.

In many courses of study today the subject-matter is organized around central themes having large social values; e. g., The Home, The School, The Community, Art in Dress, Civic and Community Architecture, Industries, etc. Activities are grouped around these projects, yet throughout all these activities the abstract principles of art common to all

forms of art expression are recognized and emphasized. The organization of subject-matter in this way has been planned to meet pupils' interests and to create a social art.

c. Integration with other subjects of the curriculum.

Since art makes its greatest contribution in training for appreciations in all phases of life, it may well be correlated with current school subjects and events and become an integral part of the school life instead of an isolated subject. Its unifying influence is intensified when the pupil sees Art in relation to other school subjects and to his own experience. Art courses of study, in many cases, realize this and make definite provisions for correlation, thus making the art course a truly vital one.

III. Subject-matter content in the general art of art appreciation course organized around

LOCATION	A. Abstract principles and theory of Art - or Art experiences such as Design, Construction, Representation, Color.	B. Central themes having large social values - projects or problems organized around pupils' interests.	C. Integration with other subjects of the curriculum.
ALABAMA - Birmingham	✓		
CALIFORNIA - Los Angeles	✓	✓	
Oakland		✓	✓
San Francisco	✓	✓	✓
COLORADO - Denver		✓	✓
CONNECTICUT - New Haven	✓		
DELAWARE - Wilmington	✓		✓
DISTRICT OF COLUMBIA - Washington		✓	
GEORGIA - Atlanta	✓		
ILLINOIS - Rockford	✓		
INDIANA - South Bend	✓		✓
IOWA - Davenport	✓		
LOUISIANA - New Orleans	✓		
MARYLAND - Baltimore		✓	✓
MASSACHUSETTS - Boston	✓		
Springfield		✓	✓
Worcester	✓		
MICHIGAN - Detroit		✓	✓
MINNESOTA - (State Course)		✓	✓
Minneapolis	✓		
St Paul	✓		
MISSOURI - (State Course)		✓	✓
St. Louis	✓		
MONTANA - (State Course)	✓		✓
NEBRASKA - Lincoln	✓	✓	
NEW YORK - (State Course)	✓		
New York City		✓	✓

III. (cont'd) Subject-matter content in the general art or art appreciation course organized around

LOCATION	A. Abstract principles and theory of Art - or Art experiences such as Design, Construction, Representation, Color.	B. Central themes having large social values - projects or problems organized around pupils' interests.	C. Integration with other subjects of the curriculum.
NORTH CAROLINA - Winston-Salem	✓		✓
NORTH DAKOTA - Fargo	✓		
OHIO - Cleveland	✓	✓	✓
Columbus	✓	✓	✓
OKLAHOMA - (State Course)	✓		
Tulsa	✓		
PENNSYLVANIA - (State Course)		✓	✓
Philadelphia	✓		✓
Pittsburgh		✓	✓
RHODE ISLAND - Providence		✓	
TEXAS - (State Course)		✓	
Dallas		✓	
VIRGINIA - Roanoke	✓		
WASHINGTON - (State Course)	✓		
Seattle		✓	✓
Spokane	✓		
WISCONSIN - Madison	✓	✓	
WYOMING - Sheridan	✓		
Totals ... 45	30	21	19

4. Some art courses with "Outcomes of Instruction" in terms of social values.

Art courses have for their objective the making of finer citizens through the enrichment of life. To attain this goal it is necessary to understand the values of art in their relation to the lives of the pupils. Modern art education attempts to do this, and to select activities which are in accordance with pupils' interests in school, home, and community. The aspect of the work involved has changed from technical to social in character, and accepts as its responsibility the training of the "art needs" of the pupil. It is therefore, necessary to make sure that the outcomes of this instruction meet the desired social objectives. The following question may well be asked, "Is the art activity such that the pupils will realize its social bearing, and do the outcomes of instruction contribute to the objectives of secondary education in having definite social values?"

IV. Some Art Courses with "Outcomes of Instruction" in terms of Social Values

LOCATION	
ALABAMA - Birmingham	Art Structure - Study of character and individuality of design of different nations. Discussion of color as applied to dress and in home.
CALIFORNIA - Los Angeles	"Awakened interests, the normal emotional reactions of aesthetic experiences, sensitiveness to matters of proportion and disproportion, approriateness and inappropriateness, beauty and ugliness, etc. Degree of attainment will differ according to natural capacity and aptitude. To raise standards of taste in home and community."
Oakland	Appreciations in terms of life experience - love of beauty, good taste, enriched life, worthy use of leisure, stimulation of the creative instinct, encouragement of talent, spirit of world fellowship through an understanding of the arts of other nations. Development of power of self-evaluation. Attitudes, interests, appreciations, mental techniques, right habits and skills.
San Francisco	"Appreciation and good taste to be developed." "An appreciation of composition and color harmony through the study of the poster, a means of good school citizenship through cooperation and service." "Through the study of the home to develop the ability to recognize and appreciate art quality in all things and to so teach that this knowledge may become an active, essential and moral force in life."
COLORADO - Denver	Appreciation of Beauty and Development of Selective Judgment. Habits, skills, attitudes. Contributions to Objectives of Education:- Good citizenship, worthy home membership, worthy use of leisure, vocational efficiency, health, command of fundamental processes, ethical character.
CONNECTICUT - New Haven	"A knowledge of art creates a more intelligent class of consumers of the world's goods and therefore contributes to the development of citizenship;"-"enables one to appreciate harmonious surroundings in the home and the community;"-"opens up new avenues for the worthy use of leisure, develops sensitiveness to beauty, and adds to the enrichment of human life by laying a foundation for the appreciation of the best that has been produced in painting, sculpture, architecture, and the handicrafts."
DELAWARE - Wilmington	Art work in junior high school centered around certain centers, as transportation, etc. Work integrated with other subjects in the curriculum.
DISTRICT OF COLUMBIA - Washington	Junior High School art related to the school, the home, and the community.

IV. (cont'd) Some Art Courses with "Outcomes of Instruction" in terms of Social Values

LOCATION	
GEORGIA - Atlanta	"Appreciation of works of art, worthy use of leisure through art experiences, emphasis of civic art in the community, interest and appreciation in local art activities, ability for selecting and arranging objects artistically, appreciation of workers in various arts."
ILLINOIS - Rockford	Art Appreciation Course - "The principles of beauty are studied in relation to life today in our country and other countries as well as in past ages. Emphasis is placed upon the cultivation of an art judgment which should add joy to daily living."
INDIANA - South Bend	"Development of ability to apply art principles to problems in the home, school, community. Exercises may be selected from classics of English, community civics, social science, group and home economics."
IOWA - Davenport	"----acquaint pupils with their art heritage, develop their knowledge of the practical relation of art to daily life in home, city, and State."
LOUISIANA - New Orleans	"How is the individual able to associate art knowledge with other situations that arise and to what extent does it carry over into right action? In adult life, we must look for a realization of the fundamental aims of art instruction; these to be made manifest in the home, in occupational life, in citizenship, in the use of leisure time, in welfare movements."
MARYLAND - Baltimore	The Junior High - An appreciation of the part which visual art in all its phases plays in the life of man.
MASSACHUSETTS - Boston	"It is hoped that the pupil will learn to make finer discriminations and selections, which will cultivate refined taste and raise the standard of living. Education for citizenship must include the love of order and beauty if the City Beautiful is to be built and maintained."
Springfield	To develop habits which shall build a high type of citizenship.
MICHIGAN - Detroit	Standards of attainment in each specific problem. Outcomes of instruction are the contributions to the seven great educational objectives. "Art, long recognized as the standard of measurement of civilization, obviously contributes largely to these aims in developing and maintaining the highest ideals in life's activities."
MISSOURI - (State Course)	"Desirable Outcomes" listed for each set of activities. "The proper use and appreciation of art is a responsibility which all of us should assume, thus enriching the contribution each of us is expected to make as a citizen in a democracy." "If properly taught the child will see himself in relation to everything about him."
St. Louis	"Desirable Outcomes" listed for each set of activities, direct and indirect outcomes. The indirect outcomes cannot be measured but contribute to the individual's development.

IV. (cont'd) Some Art Courses with "Outcomes of Instruction" in terms of Social Values

LOCATION	
MONTANA - (State Course)	"There can be little value in art education unless it carries over into the child's life and unless it gives a feeling of enjoyment and awakens the senses to the beauty of the environment."
NEW YORK - New York City	"----awakening a broader understanding of the meaning of Art to the individual, to the home, to the community, and to the industrial world. The aims of the course emphasize objectives in terms of social values."
NORTH CAROLINA - Winston-Salem	"Our citizens of tomorrow are now being trained in the foundation work which will enable them to raise the art standards by intelligent consumption of art products and the application of sound art principles to the practical situations of life."
OHIO - Cleveland	"Better citizenship, a richer, broader, more cultivated life, and the influence for good that will come through the study of art."
PENNSYLVANIA - (State Course)	Art need of the child, the community, the State. Art today "embraces the idea of beauty and finer workmanship in all phases of social and industrial life."
Pittsburgh	"We are presenting art education to the public---as a source of inspiration for better living." "Art, in its big and broad relationship is inseparable from the life of the child, the youth and the adult. It reaches back into the historical past and gives us a rich legacy; it reflects the present-day manners and customs and interprets our modern life; it looks forward into the future and images the hopes and ideals of man."
WASHINGTON - Seattle	"To appreciate the significance of art in various life situations."
(State Course)	Contributions to the Objectives of Education. Work in junior high school centered on the home, the community, the school; desired outcomes are expected from each problem.
WISCONSIN - Madison	"The ideals and aspirations of the people of all times and all nations are expressed through their art. This is part of our social inheritance."

Chapter V

Evaluation of the Results of the Survey.

1. The purpose or aim of the art course.

One can readily see in glancing over the brief statements of the purpose, aims, and general objectives of thirty-three courses of study that in every one of them the point of view in art education is placed upon the cultivation of appreciations and judgments. Data could not be gathered from fifteen courses of study as to their aims and objectives.

The Montana State Course of Study in Art states the general opinion of the many art courses studied:

> "Art education has broadened within the past years to a large degree. It no longer aims to teach children to become artists but to show how to enjoy life more completely and to lead to a better understanding and finer appreciation of the beauty of one's surroundings. It aims to develop better citizens by improving taste, by developing fundamental principles of art, and by giving standards of good form whereby to judge and to choose wisely, and discriminatingly. It aims to further creative thinking, it being another means of expression. It aims to train for more intelligent buying and selling, and for greater enrichment and happiness in life. Those art values should be taught that provide for the greatest possible good to the greatest number of pupils, the citizens of tomorrow."[1]

According to the Oakland, California, course of study in art, the New York City course in Art Appreciation, the Los Angeles, California, course of study in visual art, and other

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1. State Department of Public Instruction, Helena, Montana. 1930. "A Course of Study in Fine and Industrial Arts and Music", p. 7.

recent courses of study, the field of art education divides itself into two groups, art training for the average pupil in appreciations and judgments, and art training for the special-talent pupil in technical skill.

The general objectives, gleaned from the survey, may be summarized as follows:

1. To arouse and preserve in all pupils an interest in art, through the cultivation of appreciation.

2. To cultivate taste and selective judgment.

3. To enlarge and enrich the aesthetic experience through exercise of the creative impulse and imagination.

4. To discover pupils who are talented in art and to provide special training for them.

5. To acquaint pupils with their art heritage, with the best of the world's art.

6. To lead toward a wise use of leisure and the building of an ethical character.

The objectives in the junior high school include one other aim:

> To provide a broad field for exploration in the arts which may aid in vocational guidance and vocational information.

In an extensive curriculum revision from 1927-1929 by the Springfield, Massachusetts, school system, the aims of art education, selected from a large amount of literature in the form of comments by educators, teacher and pupil reports, and replies to questionnaires, may be briefly summarized in the statement that the trend in art objective is in the direction of art appreciation.

The St. Louis, Missouri, Course of Study in Art for both junior and senior high schools gives a long list of general objectives and an exhaustive list of divisional objectives, but offers a preliminary statement that the purpose of art education is the development of appreciation for the beautiful and of power to produce beautiful things.

The Worcester, Massachusetts, course of study in Drawing, published in 1925, calls its art work "Drawing", and gives a list of reasons for drawing. Some of them are that drawing teaches careful observation and leads to correct visual impressions; emphasizes the value of accuracy of mind and hand; assists in forming artistic judgment; develops ability to appreciate and select as consumers; and stimulates an appreciation of beauty. A definition of drawing states that it "is a design expressed upon a flat surface, such as a picture, map, diagram or ornament. If done in color it is sometimes called a painting." The emphasis here is placed upon drawing for technical skill.

In other courses of study the appreciation view has been developed in regard to industrial life and industrial products of manufacture.

On the whole the art courses studied have indicated that their purpose is to develop appreciation in the pupil as a spiritual and socializing influence in his life. For the average pupil this seems to be the general aim, but for the specially-talented pupil a further aim is to develop the artistic ability and technical skill.

2. Courses offered in

a. General art or art appreciation

(1) in the junior high school.

Out of thirty-five junior high school courses of study in art examined, the entire thirty-five provide for a course which serves as a basic or fundamental course in art. In some cases this course is called "general art", or "art structure", or "basic art"; in others it is called the "art course", or "art appreciation", (the latter including the whole art course and not merely picture study or art history).

The Los Angeles, California, course of study in art for junior high schools offers courses in "General Art" throughout the three years, including in the eighth year an art course called "exploratory course in art", the content consisting of illustration, pose drawing, design and color, and posters. The general art courses are based upon fundamental principles in art.

The junior high school art course in San Francisco, California, is distinctly separate for boys and girls but offers a basic course for both in the seventh grade. The course for girls stresses appreciation through design in person, in clothing, and in the home; for the boys the course has a commercial point of view.

The Denver, Colorado, course of study in art for the junior high school "has been planned to meet the needs that arise from the activities of the home, the school, the individual".

"The Home" is the topic for the seventh grade, "The City" for the eighth grade, offering a wide variety of art experiences.

In New Haven, Connecticut; Atlanta, Georgia; Rockford, Illinois; South Bend, Indiana; Davenport, Iowa; Boston, Massachusetts; Minneapolis and St. Paul, Minnesota; Lincoln, Nebraska; Tulsa, Oklahoma; Philadelphia, Pennsylvania; Spokane and Seattle, Washington, and other cities not listed here, the course offered in general art is based upon the fundamental principles of art as a foundation for all art appreciation.

In the Baltimore, Maryland, general art course for the junior high school, the work is included in the following organization topics: Painting, Sculpture, Architecture, Industrial and Commercial Art. Similarly, the courses in the Springfield, Massachusetts, junior high school are based upon the following units: Painting, Architecture, Interior Decorating, Dress, and the minor crafts.

Cleveland, Ohio, and Providence, Rhode Island, offer as their general courses a series of projects involving art experiences.

Pittsburgh, Pennsylvania, offers in the general art courses for seventh and eighth grades a few central themes each year, such as Art through History, Art through Nature Study, Our Clothing, Our Health, Our Land, Our Transportation, Our City, Our Homes, etc....

There is evidence, then, that in the junior high school courses of study, an attempt is being made to provide a fundamental or basic course in art which includes structural principles and experiences of art. The introduction and unity in organization of these art courses with the junior high school objectives clearly indicates that art is now becoming a real part of this system.

Intermediate schools, so called, have been included in this study.

(2) In the senior high school.

From twenty-seven senior high school courses of study in art examined, twenty-six indicate that a general art course of some kind is provided. One course in art did not state a general course, but offered special problems in art to its students.

The courses range from simple outlines of art principles and their applications to very detailed courses of study in art. The course of study which stands out above all others in its detailed analysis of art work is the New York City High School required course in "Art Appreciation", published in 1930. This is a general course developing an "art for all" idea, and is designed to meet the interests of every New York boy and girl, and to give them a chance to study creatively the art that is related to their surroundings. This is discussed later in more detail.

Another outstanding general art course is that of the

Baltimore, Maryland, senior high school course. In the first year a required general course is offered in "Principles and Practices of Design", the pupils obtaining experience in art through knowledge and application of design principles to problems of everyday life.

In Denver, Colorado, a course in "Art Appreciation" is offered which is a general one stressing the cultivation of good taste. The topics include the following, which are of interest to every student; principles of good taste applied in the home, the community, dress, painting and sculpture. Similarly, Los Angeles, California, offers a course in art appreciation.

Oakland, California, offers a basic course emphasizing the knowledge of art principles and their application.

The senior high school course of Rockford, Illinois, offers two courses, one in art appreciation and also a general art course. The course in art appreciation is open to all students and stresses the principles of beauty and their relation to life of today. Emphasis is placed upon the cultivation of an art judgment which should add joy to daily living. The general arts course here is to give a practical foundation for those pupils with interest and ability in the fine arts. It consists of basic elements of art structure and principles and practices of design.

South Bend, Indiana, offers a general art course which is a fundamental and pre-requisite course to all other art courses.

It consists of art principles and their application.

Boston, Massachusetts, offers a course in art appreciation, bringing out the principles of beauty and their application to the individual's home and surroundings. Similarly, Detroit, Michigan, high school offers a course in appreciation. Beginning with a general art survey, there follows a study of art principles applicable to all art expressions, history and appreciation of painting, and architecture and sculpture.

St. Louis, Missouri, offers two courses, one in basic art, giving a background or structural foundation in art, and a course in art appreciation which is a chronological history of art from prehistoric times down to the present day. It includes the history of architecture, sculpture, painting, crafts, writing, and in fact, all art in its relation to mankind.

The above are cited to indicate the type of courses offered as general courses in the senior high schools. The trend, as revealed by the courses of study examined, indicates that senior high schools (both three and four year) are attempting to give a general course in art which serves as a fundamental course. There is, however, a wide difference in the types of these courses, ranging from basic knowledge of art principles and theory, art history and appreciation of the world's art, to art courses which apply directly to the pupil in his immediate life environment.

b. Special courses in the various fields

(1) In the junior high school.

Of the thirty-five junior high school courses of study in art examined, nine courses of study indicate that special courses in the various fields of art are offered. Some of these courses are classed into units of work such as Lettering, Design, The Home, Poster Design, Advertising Design, Interior Decoration, etc....

In the Denver, Colorado, junior high school course of study in art, four courses are provided: Metal Craft, Drawing (figure), Lettering and Advertising design, and Art for School and Community Activities.

A combination of the general course and special courses is given in the Baltimore, Maryland, junior high schools, where the several fields of art compose the general art course, in order to give a general idea of the major fields of art. Half the time allottment is given to actual practice and at the end of the junior high school period the pupil will have come in contact with the various fields of art.

A number of courses carry on in sequence the general art course, but enlarge upon activities in the special fields. Springfield, Massachusetts, divides its junior high school work into units such as Costume, Minor Crafts, Architecture, etc., and offers more specialization in these units to the interested student.

(2) In the senior high school.

In the twenty-seven senior high school courses of study

examined, twenty-five indicate that special courses in the various fields of art are offered. Two courses neglected to state whether they offered special training in addition to the general art courses.

The Pittsburgh, Pennsylvania, course of study offers special courses in Commercial Art, Architecture, Art Appreciation, Metal Crafts, and Pottery and Modeling. The Los Angeles , California, course of study, offers twenty-three special courses, including History of Art, Appreciation of Art, Freehand Drawing, Perspective, Design, Lettering, Figure, Landscape, Illustration, Clay Modeling, Poster Design, Textile Craft, Costume Design, Stagecraft and Design, Interior Decoration Design, Cement Craft, Leather Work Craft, Metal Craft, Pottery Craft, Reed Craft, Weaving Craft, Needlework Craft, and Woodcarving Craft. From twenty to forty weeks are devoted to the teaching of these courses.

The Denver, Colorado, course lists the following: Drawing and Painting, Commercial Art, Arts for the Home, Costume Design and Allied Crafts, Design and Minor Crafts, Art for Dramatics, and Art Appreciation.

The Baltimore, Maryland, course of study is based upon Design and offers special courses in the eleventh year on Appreciation of Art through the Ages, Costume Design and Illustration, Industrial Art, and Art in Architecture. In the twelfth year, Appreciation of Art in America, Advertising Art and Illustration, Commercial Design, and Architectural Design.

For both years the work is carefully outlined.

Detroit, Michigan, offers Art History and Appreciation, Drawing and Design, Commercial Art, Costume Design and Illustration, Clothing Design, House Planning and Furnishing, Pottery, and Stage Craft.

The St. Louis, Missouri, course of study for senior high school art offers, besides the course in Basic Art, special unit courses, Design in Dress, Design in the Home, Design in Crafts, Color, Design and Drawing in Commercial Problems. Furthermore, a most comprehensive outline in Art Appreciation for the high school is presented.

The following tabulation shows the frequency of special courses in the various fields of art as determined through a survey of nine junior high school and twenty-five senior high school courses of study.

TABLE 2. SPECIAL COURSES IN THE VARIOUS FIELDS OF ART LISTED IN THE JUNIOR AND SENIOR HIGH SCHOOL COURSES OF STUDY.

Name of Courses	Frequency of Courses J. High	Frequency of Courses S. High
Commercial Art - Commercial Design	1	17
Costume Design - Costume Illustration	2	17
Crafts - which include one or more of the following: Textiles, Leather Work, Cement Work, Metal Crafts, Pottery Craft, Reed Craft, Woodcarving, Weaving, Needlework	4	16
Design - Principles of Design, Applied Design, Design and the Minor Crafts	3	15
Appreciation of Art	1	14
Interior Decoration Design - Art for the Home, Home Planning and Furnishing	2	13
History of Art		9
Illustration - Pen and Ink Illustration, Pictorial Expression		7
Mechanical Drawing - Machine Drawing, Architectural Drawing		7
Advertising Art - Advertising Design, Poster Design	2	6
Lettering and Arrangement	3	6
Clay Modeling	1	5
Stage Craft and Design - Art for Dramatics		5
Freehand Drawing - Pencil Rendering	2	5
Drawing and Painting	2	5
Figure Drawing	1	5
Art in Architecture - Exterior Decoration, Landscape Gardening	1	3
Perspective		3
Home Economics Related Art - Industrial Art Trade Art - (Smith Hughes Vocational)		3
Picture Study	1	
Art for School and Community Activities	1	

The indication, on the whole, concerning special courses in the various fields of art in the junior high school, is that this is not the period for specialization but for exploration. The attempt in the nine courses of study is to acquaint the pupil with the various fields of art, rather than specialization in these fields. The trend seems toward courses full of functional information rather than technical efficiency, the object being to enlarge the pupil's horizon to art possibilities.

On the other hand, in the senior high school the trend is toward specialization in art, and the courses offered are not limited but include the entire field of art. Most art courses have worked out definite courses of study in these special fields, with objectives, methods, and standards to be attained. In these special courses the interested or talented pupil may work, and according to this examination, the senior high schools are fulfilling this duty with credit.

c. The general art course or art appreciation course required or elective

(1) In the junior high school.

It is already noted that thirty-five courses of study in art for the junior high school have been examined, and that thirty-five of these provide for a basic or general art course. Is this course a required or elective one? The results in so far as can be ascertained may be thus tabulated:

TABLE 3. REQUIRED AND ELECTIVE COURSES OF STUDY IN ART IN JUNIOR HIGH SCHOOLS

	Grade 7	Grade 8	Grade 9
Required	29	23	5
Elective	1	3	12
Not Stated	4	7	7
Required ½ Year	1	2	1
Elective ½ Year	1	2	1
No Ninth Grade			10
TOTALS	35	35	35

The results indicate that eighty-four percent of the courses of study in art in the seventh grade are required; sixty-eight percent are required in the eighth grade; while in the ninth grade (of the junior high school) the pupil is allowed a choice, only twenty-two percent of the courses being required, while fifty percent are elective.

(2) In the senior high school.

The twenty-six senior high school courses which offer a basic or general art course were examined to find out if these courses are required or elective. The following results in so far as can be ascertained are listed;

TABLE 4. REQUIRED AND ELECTIVE COURSES OF STUDY IN ART IN SENIOR HIGH SCHOOLS

	Grade 9	Grade 10	Grade 11	Grade 12
Required	3	4	1	0
Elective	10	20	22	23
Not Stated	2	2	3	3
No Ninth Grade	11	0	0	0
TOTALS	26	26	26	26

As one can easily see, the general art or art appreciation courses which are offered in the senior high school are, in the great majority of cases, elective courses, and are reaching but a small percentage of pupils. This rather limit-

ed survey points out the fact that only twenty percent of art courses are required in the ninth grade; fifteen percent in the tenth grade; four percent in the eleventh grade; and none in the twelfth grade.

It was stated in the beginning of this paper that art education, to function successfully in the secondary schools today, should reach every pupil in an appreciation capacity, that through art training of the masses in taste and appreciation, a high standard of taste and a more sensitive enjoyment of beauty would result, thus raising the standard of refinement among the American people.

That this is far from attaining the above goal is apparent from the few appreciation courses which are required today in the senior high schools. The junior high schools are endeavoring to achieve this goal, realizing that their particular capacity is toward exploration. The senior high school period is the period for specialization, but we must not overlook the fact that it is also the proper time for the cultivation of those finer powers of appreciation and keener judgments.

A study of one State, the State of Massachusetts, confirms the above statement, that art education reaches but few of our students in the senior high schools. In a recent survey of high school subjects studied (in the four upper years) made by Mr. Frank W. Wright, Director, Division of Elementary and Secondary Education and Normal Schools, Massachusetts State Department of Education, the following comparative figures re-

vealed that only eleven percent of the students enrolled in the senior high schools of Massachusetts are taking art. Art education in Massachusetts at the present time fails to reach eighty-nine percent of the high school students, yet Massachusetts was the pioneer State in art education in this country and a great leader in the movement. Mr. Wright lists all of the subjects studied, the number of pupils taking the subject, and the number of high schools offering the subject. In the following table one subject is chosen from each major group, e. g., one from the sciences, one from history, etc....

TABLE 5. COMPARATIVE ENROLLMENT OF STUDENTS IN SOME HIGH SCHOOL SUBJECTS - Massachusetts, 1931.[1]
(Four Upper Years)

SUBJECT	No. pupils taking subject	Percent of total enrollment	No. of high schools offering subject
English	132,211	80.3	250
General Science	16,457	10.0	177
U.S.History & Civics	29,477	17.9	222
Algebra	23,994	14.6	233
French	43,478	26.4	243
Choral Music	43,753	26.6	176
Typewriting	34,648	21.1	216
Household Arts	19,328	11.7	123
Mechanical Drawing	31,612	19.2	166
Freehand Drawing (Art)	17,782	10.8	205
TOTAL ENROLLMENT	164,550		

The above table shows the vast number of pupils who are taking a cultural subject such as French and yet may never use this in after-life; the large number of pupils taking me-

[1] Data obtained from Mr. Frank W. Wright, Director, Division of Elementary and Secondary Education and Normal Schools, Massachusetts State Department of Education.

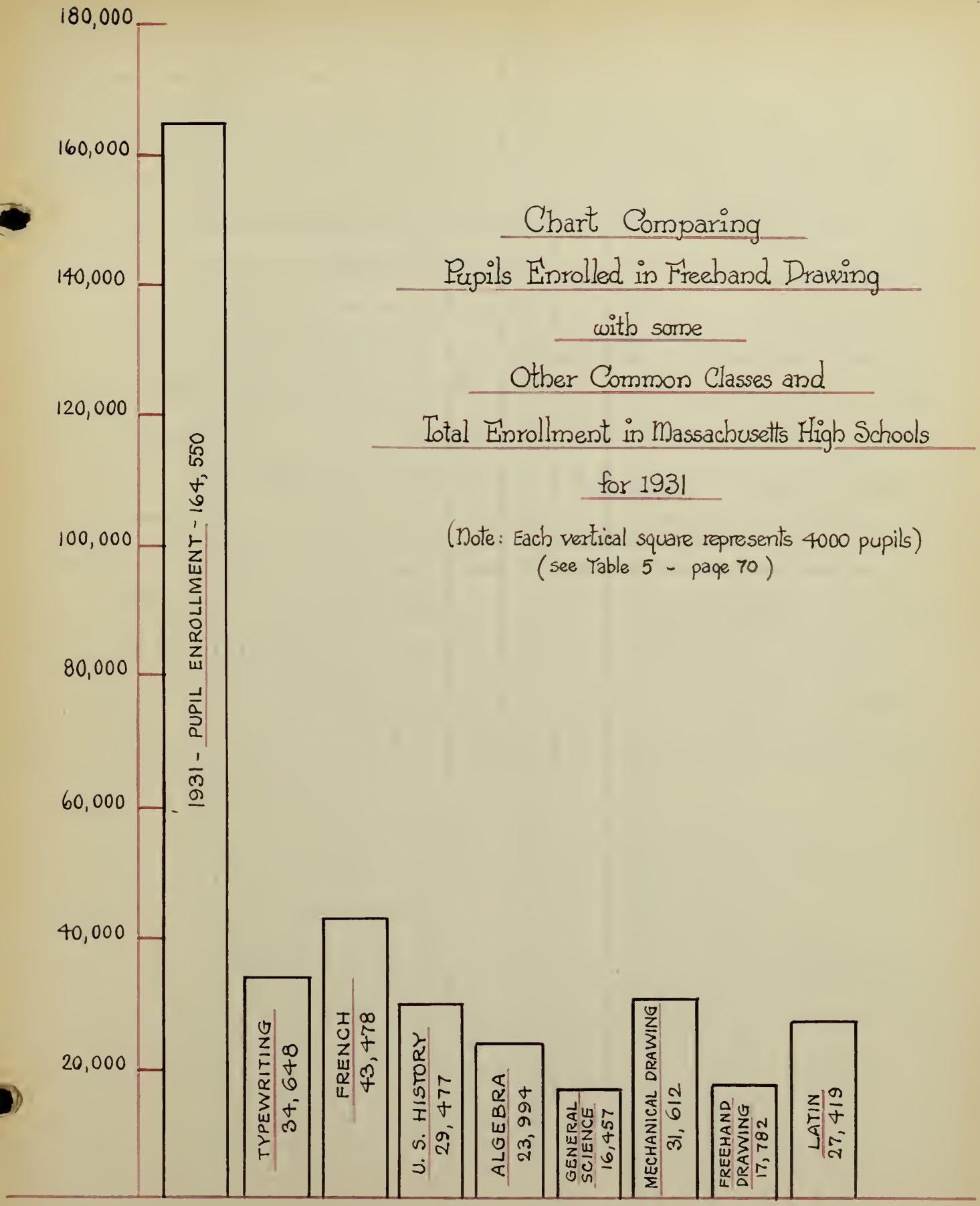

Chart Comparing
Pupils Enrolled in Freehand Drawing
with some
Other Common Classes and
Total Enrollment in Massachusetts High Schools
for 1931

(Note: Each vertical square represents 4000 pupils)
(see Table 5 - page 70)

chanical drawing, which, unless it is directly applied, does not carry over into the life of the pupil; the enormous number taking English and history and civics, yet have little contact with art appreciation, although the history of mankind has been revealed through the art of the world, and is reflected today in our modern life. Art education is reaching a small proportion of the students enrolled in the high schools of Massachusetts.

The situation in one of our large cities is practically the same.

A study of the enrollment of pupils in the high schools of Boston, Massachusetts, in 1931-32, reveals the fact that only thirteen percent of the pupils have elected art. Of the eighteen high schools, only one requires all students to take art; in fifteen art is elective, while two schools offer no art courses whatever.

TABLE 6. HIGH SCHOOLS IN BOSTON, MASSACHUSETTS, SHOWING TOTAL ENROLLMENT AND NUMBER OF PUPILS TAKING ART - 1931-32.[1]

Name of School	Total No.	Pupils in art classes No.	Pupils in art classes Percent
Charlestown High School	702	115	16.4
Trade School for Girls	759	33	4.3
High School of Practical Arts [2]	846	846	100.0
Jamaica Plain High School	1016	121	11.9
High School of Commerce	1085	376	34.6
Girls' Latin School	1192	0	0.0
South Boston High School	1240	219	17.7
East Boston High School	1403	92	6.6
Dorchester High School for Boys	1515	101	6.7
Brighton High School	1521	252	16.6
Mechanic Arts High School	1590	96	6.0
Roxbury High School for Boys	1700	155	9.1
Hyde Park High School	1750	131	7.5
Dorchester High School for Girls	2281	325	14.2
Boys' Latin School	2293	0	0.0
Girls' High School	2327	861	37.0
English High School	2847	75	2.6
Roxbury Memorial High School for Girls	2967	794	26.8
	29034	4534	16.1 [3]

1. Data obtained from Miss Helen Cleaves, Director of Manual Arts, Boston Public Schools, Boston, Massachusetts.

2. Art is required for all students.

3. Percentage of pupils electing art courses.

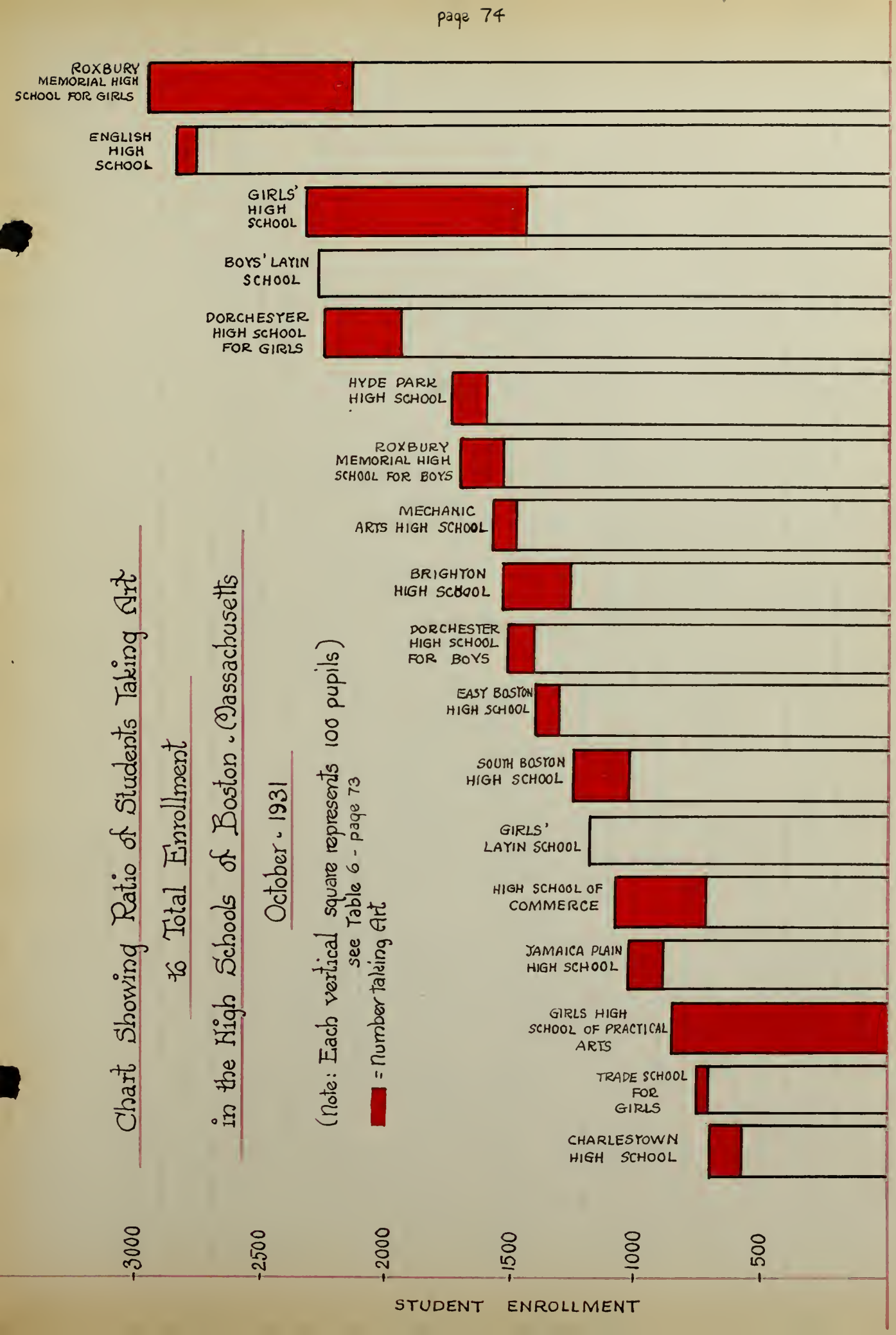
Chart Showing Ratio of Students Taking Art to Total Enrollment in the High Schools of Boston, Massachusetts
October, 1931
(Note: Each vertical square represents 100 pupils)
see Table 6 - page 73
= Number taking Art
ROXBURY MEMORIAL HIGH SCHOOL FOR GIRLS
ENGLISH HIGH SCHOOL
GIRLS' HIGH SCHOOL
BOYS' LATIN SCHOOL
DORCHESTER HIGH SCHOOL FOR GIRLS
HYDE PARK HIGH SCHOOL
ROXBURY MEMORIAL HIGH SCHOOL FOR BOYS
MECHANIC ARTS HIGH SCHOOL
BRIGHTON HIGH SCHOOL
DORCHESTER HIGH SCHOOL FOR BOYS
EAST BOSTON HIGH SCHOOL
SOUTH BOSTON HIGH SCHOOL
GIRLS' LATIN SCHOOL
HIGH SCHOOL OF COMMERCE
JAMAICA PLAIN HIGH SCHOOL
GIRLS HIGH SCHOOL OF PRACTICAL ARTS
TRADE SCHOOL FOR GIRLS
CHARLESTOWN HIGH SCHOOL
3000
2500
2000
1500
1000
500
STUDENT ENROLLMENT

With present-day aims and courses offered in art appreciation the fact remains that art education does not carry over into the school life of the majority of pupils; the evidence submitted indicates that art is not reaching very many students in the high schools. Notwithstanding the fact that the senior high school age may be the age for specialization, the introduction of a course in art appreciation at this point in school life would have vital significance to the pupils. Think of the splendid contributions art can make to schools like the Boys' Latin School and Girls' Latin School of Boston (where no art is offered) in reaching back into the historical past with its rich offerings, in reflecting manners and customs of contemporary peoples through their art, in stimulating their immediate interests in the world of art about them today. Art is a cultural subject and is as truly educational in an academic school as it is practical in an industrial school.

Justification for this required general course is given in the Baltimore, Maryland, course of study in art, where a required general course is given in the first year of the senior high schools. The Baltimore Course of Study in Art, published in 1930, is recognized throughout the country as one of the most outstanding contributions to art education in the public schools. The chairman of the committee on this course of study was Mr. Leon L. Winslow, an art educator of prominence, and all the art teachers on the staff of the school acted as members.

The New York City High School course in art appreciation

(which has been mentioned before) requires art appreciation the first and second year of the senior high school. This is also considered one of the finest courses of study published in art education and also one of the newest (published in 1930). Royal Bailey Farnum, in"Art Education," Biennial Survey of Education in the United States, 1928-30 , says:

> "Without doubt the most far-reaching step in a senior high school program is that recently taken by New York City." [1]

He also mentions the city of Balimore, Maryland, as an example of an outstanding course.

3. Subject-matter content in the general art or art appreciation course organized around

   a. Abstract principles and theory of art, or art experiences such as Design, Construction, Representation, Color.

A study of forty-five courses of study (both junior and senior high) reveals that thirty of these organize their subject-matter content around abstract principles and theory of art, or upon art experiences such as Design, Construction, Representation, Color, the contention being that subject-matter based upon art principles or art experiences will produce art courses of real educational value.

Where the courses are based upon abstract theory, the fundamental principles of art are stressed and the study of these becomes the major issue. The application of these prin-

[1] Royal Bailey Farnum. "Art Education" in the Biennial Survey of Education in the United States, 1928-1930. Bulletin No. 20, 1931. Vol. 1, ch. 8. U.S. Bureau of Education, Washington, D. C.

ciples to concrete problems is secondary, but important, nevertheless. Those in favor of this type of organization declare that courses based upon definite art theory is knowledge gained and may be applicable anywhere, whereas, specific themes or problems in art vary with local conditions. The point of view is theoretical rather than social. Some of the following courses of study illustrate this point.

The Birmingham, Alabama, outline of topics in art lists one term's work which includes the following: "Art Structure; Line and light and dark composition; Exercises developing principles of space division, proportion, balance, symmetry, repetition, subordination.

Conventionalization of natural forms to use in decorative design. Application of design units to border and surface patterns, etc.

Color study involving further application of principles in art 1. Study four principal color harmonies. Color and design in dress and in the home.

Further exercises and problems in lettering. Adaptation to types and styles to commercial problems.

History of painting. Study of ornament."

The art courses in both the junior and senior high schools of Tulsa, Oklahoma, establish a definite course based upon the theory of art, perspective, light and shade, design, color, etc..

The Philadelphia, Pennsylvania, art syllabus for junior high schools states that the study of both nature and art re-

veals to the child that art forms created by man are based upon the laws of order in nature; the principles of design are the result of man's intelligent study of the causes and effects of natural beauty; and such knowledge will form the background for appreciations and will be the basis for creative expression. A complete art terminology of the principles of design and art terms, are a vital part of the course. The activities are organized under Nature, Lettering, Color, Design, Picture Study, Illustration, and Historic Art.

In the intermediate grades in Boston, Massachusetts, an approach to art is made through the same method of "laws of order". The work is organized under four general headings, viz.: Representation, Abstract Design, Pictorial Design, and Appreciation of Art. Drawing aims for clearer thinking, a test of power, and a stimulus to further development. The outline attempts to guide emotional expression through intellectual control. A stated terminology and stated principles serve as the basic structure of the course. These are briefly: "Field of Vision, Space Relations, Tone Relations, Design, Resulting Attributes". The attention is centered on basic systems of order and design and these are discovered in nature and art, through drawing and painting. The laws of order are used as guides or foundations to build upon, in the hope that the pupil will grow in knowledge and intellectual understanding of art, and in creative expression.

The ninth grade course in Art Appreciation outlines three approaches to an appreciation of fine arts about us, and in ages past; the historic approach, the modern approach, and the design approach, or through the principles of design and its applications.

Other courses of study follow the general plan of those listed above, and give a solid foundation to their art course by basing it upon abstract principles and experiences in art. Some courses include both of these headings and also add other topics, such as Art in Dress, Interior Decoration, Craft Work, etc.... There has been no attempt made to classify the work according to themes or theory.

In every course of study in art the importance of a knowledge and understanding of art principles is stressed, as these are the bases for the selection and judgments necessary for appreciation. The value of the various art experiences; drawing, the graphic experience; design, the ornamental experience; color, the chromatic experience; construction, the motor-constructive experience; and appreciation, the visual-mental, enjoymental experience, are all noted in the art course.

The questions which come to the mind of many are -

"Do art courses taught with the emphasis upon theory carry over into the pupil's life, and meet his immediate needs in the school, in the home, and in the community? Are these art courses planned in view of pupil experiences or 'teacher-activities'?"

"Are these courses technical in character and fail to in-

terest the average student, who cares nothing for perspective, or object drawing, etc?"

William G. Whitford, in An Introduction to Art Education, gives a clear statement of the relation of art principles and experiences to the course.

> "The general activities of drawing, painting, design, color work, construction, and various project enterprises have their place in the school as a basis for the daily exercises and experiences. They all contribute directly to the complete education of the child. They should be developed just as effectively as present-day method of teaching will admit. However, it is not the purpose of the modern public school art course to administer these subjects wholly as ends in themselves. They are taught as means toward an end which is broader and far more productive of educational gain."[1]

b. Central themes having large social values; projects or problems organized around pupils' interests.

A study of forty-five courses of study (both junior and senior high) show that twenty-one courses of study base their subject-matter content upon central themes, having social values, e.g., "The Home," "The School", "The Community", "Our Industries", etc.... With a full realization that art education should conform to modern educational objectives the work is so planned that the center of interest is that of the child.

In contrast to the organization of subject-matter content based upon art theory and experiences, the Springfield, Massachusetts, course of study in art for junior high schools selects five units of work - Painting, Architecture, Interior Decoration, Dress, and the Minor Crafts, and gives the following reasons why it does not base its work upon art principles:

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[1] W.G. Whitford. An Introduction to Art Education, New York. D. Appleton & Co., 1927. page 88.

"It would be possible to make a course of study using as units of work the abstract principles which underlie the works of art. Such a course would be taught from a theoretical standpoint, and might be very advisable if we were dealing with advanced pupils. The art principles are taught throughout this course, but they are presented indirectly as they apply to the concrete forms into which art naturally divides itself. We believe that it is easier for a pupil of this age to understand these principles by applying them to things which he will come in contact with throughout his life, than it would be if we tried to teach them mere theories.
Many courses have been made for art which have divided the subject into representation, design, and color. If we had been preparing a course for classes of talented pupils only, it might have been advisable to follow such a plan.... So, while this course does not include a separate unit dealing with any of the subjects mentioned above, it will be noticed that any one of the chosen units may include as much technical work along the line of representation, etc. ...." [1]

Another course of study has given this matter much thought. In 1923, Los Angeles, California, undertook an extensive curriculum investigation to reformulate the curriculum of the junior and senior high schools and to make it conform to the latest findings of educational science. Dr. Franklin Bobbitt of the University of Chicago, an outstanding leader in this field, was the consulting specialist. The work was carried out in the following manner: First, objectives were studied, then a series of general principles and assumptions to serve as educational platforms. Then pupils' experiences were investigated. Information was secured from each department stating what pupils will do to achieve certain objectives, and a list of pupil experiences was drawn up. Emphasis was placed upon pupil experiences and not

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[1] Springfield, Massachusetts, Public Schools, 1929. "Art - A tentative Course of Study for junior high school." p. 14.

"teacher-activities". The next major product included the selection of instruction materials needed in carrying out pupil-experiences and the courses of study were put into practical working programs.

The work in the junior high school is based upon a group of objectives, then pupil experiences are cited in order to reach the objectives, and finally a list of problems classified under large headings, as "Color","Line and Form","Lettering", "Design", "Art in the Home", "Art Principles in Simple Architecture", "Nature", "Picture Study", etc.... The course in art appreciation for the senior high school states specific problems which the pupil should do in order to reach the objectives.

The Denver Curriculum Reconstruction program is outstanding in this country in the successful revision of the school curriculum to meet social changes of today. Committees were composed of teachers who met in school time and who were relieved from teaching. Subject-matter specialists were brought in for consultation and all work submitted to them for approval. A curriculum school works out the program, formulated not only by the subject teachers, but by the whole organization connected with the revision of the curriculum.

The Denver course of study in art for the junior high school unifies its work by centering it around certain interests; "The Home" is the special topic for the seventh grade; "The City" is the topic for the eighth grade. In the senior

high school the work in art appreciation is developed from a modern approach - the Home, its furnishings, its surroundings, and its relation to the community; City planning and interest in the home city; principles of good taste as applied in dress, In each case the present trend is noted first and the student is led back to the historic. Principles of art are used in developing the course.

The Baltimore, Maryland, course of study in art for junior high schools offers an exploratory course in Art, and the topics are organized around Painting, Sculpture, Architecture, Industrial Art, and Commercial Art. In grade seven the sub-topics are, "The Purpose of Painting, Sculpture," etc. and "Form in Art" which includes art theory. In grade eight the sub-topics are, the "Field of Art, the kinds of painting, sculpture," etc., also "Form in Art", Quality in Art", "Masters in Art". In the ninth grade the sub-topics are, the "Field of Art in America", "Form in Art", "Creative Expression in Art", "Evolution of Art". The aim of the course is to offer a wide knowledge of the entire field of art. In the senior high school a required course is given in "Principles and Practices of Design", which gives theoretical art knowledge first and practice in design secondly.

Detroit, Michigan, offers in its high school art course, one in art history and appreciation which is social in nature, the general topic of which is "Art in Everyday Life". The units carry out this work under -

"Where art enters into common things,
Essentials of good taste in individual dress,
Principles of design in the home and furnishings,
Exterior of the House,
Community Architecture,
Landscape Gardening,
City Planning."

The theory of art and principles of design are integrated with every activity. The course is divided into three parts, two of which aim to develop appreciation of the beautiful through study of greater examples of painting, sculpture, and architecture. The other part deals with the art qualities of things which go to make up the physical environment of the individual in the home and community life.

The New York City High School required course in Art Appreciation selects the following themes to be developed:

"The Community	The Theatre	Printing and Advertising Art
The Home	Art in Dress	Graphic Arts
The School	Design	Architecture
The Office	Color	Painting
Art in Industry		Sculpture"

The course endeavors to be broad in scope, to acquaint the pupils with art of the present and the past, and to teach them to recognize the application of the fundamental principles underlying all art; it is selective in so far as it meets the changing needs of the pupils and the school, and allows for individual variations and environmental influences; it endeavors to be progressive in meeting immediate interests and in bringing art close to the pupils and the community; and finally it endeavors to lead to an appreciation of the beautiful wherever it exists in all the arts. Under each theme are a

series of discussion topics for the pupil. These are based upon the pupil's background of experience, his chief interests, and opportunities offered in the community for further study outside school life. Following the discussion topics a series of creative problems or exercises which the pupil carries out, are listed, and these include a variety of activites. And finally, if the student has received inspiration, enjoyment, and a keener desire to do voluntary work outside school hours, the art lesson has produced the desired reaction. Voluntary research occupies a place beside discussion topics and creative problems, and forms the most important part of the whole scheme for the development of an art consciousness in the pupil. Art becomes significant to the pupil when he observes, enjoys, and appreciates it in his surroundings. The syllabus in art plans for a rich, full course covering a great many phases of art in its relation to life situations.

The State of Missouri course of study in art for junior and senior high schools, is cited in the Research Bulletin of the National Education Association, Vol. VIII, No. 4, September, 1929, on "Vitalizing the High School Curriculum", as illustrating the trend of newer courses toward a clear statement of objectives. The course is planned to include "Suitable Activities" (for pupils), "Thought Material to be used" (art principles and forms of expression, as Design, etc.), and "Ways of Carrying Out Typical Activities". The activities are specific ones of interest to the school children of Mis-

souri, acquainting the child with industries, raw products and natural resources, and fine arts of Missouri. Throughout the course the aim is to develop selective judgment and appreciation, using as a basis for judgment the fundamental principles underlying all art.

One of the most up-to-date coursesin art, in so far as meeting social objectives is concerned, is the Pittsburgh, Pennsylvania, course of study in art. In the junior high school division, the work is based upon central themes having social value to the pupil. In grades seven and eight, which are required, the themes are as follows:

Grade Seven	Grade Eight
Art Through Nature Study	Our Land
Art Through History	Our Transportation
Art Through Music	Our Industries
Our Clothing	Our City
Our Records	Our Community
Our Health	Our Homes

The activites are carried on through the following exercises:

"Everyday Art, Appreciation, Construction and Design, Illustration and Representation". Closely interwoven are the art principles and art activites with the history lesson,the literature appropriate, nature appreciation, and world-mindedness. Art is brought to the pupil so that he sees it in relation to the world about him. Let us take one of these themes and give the outline in detail to demonstrate more specifically its social values:

Grade VIII - Theme III - Our Industries

Representation:

Problem 1. Pose drawing.

Imaginative drawing or free painting of backgrounds depicting typical scences from the Pittsburgh industries, such as the coal mines, glass blowers, steel workers, bridge builders, etc. Superimpose drawings of industrial workers in characteristic attitudes on these backgrounds. Assemble the whole into a frieze for classrooms. Make large drawings.

Problem 2. Still life.

Sketch in lead pencil or white chalk on black paper, table glass, bottles, etc., manufactured in Pittsburgh.

Design:

Problem 1. Make a design for a stained glass window. Study processes. Visit museum or an art glass factory in the neighborhood. Visit a nearby church or bank to study the best local material at hand.

Henry Hunt Glass Co.
Rudy Art Glass Co.
Flannery Building
Calvary Baptist Church
First Baptist Church

Problem 2. Make and color a design for linoleum. Collect samples or colored advertisements from magazines for reference material.

Appreciation. Study of Painting.

Murals of Pittsburgh industrial workers by John W. Alexander in the Carnegie Institute.
Murals by Blashfield in the Bank of Pittsburgh.
The Forge of Vulcan - Velasquez.
Men are Square - Beneker.

Study of Sculpture

The Reading Blacksmith - Daniel Chester French. [1]

[1] Board of Public Education, Pittsburgh, Pennsylvania, 1931, "Course of Study in Art Education". Bulletin no. 20.

The Pittsburgh course places the emphasis upon central themes of social value to the pupils, centered about their immediate surroundings and interests. The aim is to bring a real art education which is social in character and not technical, into the life of the average pupil. An acquaintance with the various art fields is one of the aims of the junior high schools in Pittsburgh. In the senior high school special courses are offered in the various fields, but a general art course which is technical and theoretical in nature is required as a pre-requisite for all special art courses.

It would seem then, in summing up the two types of organization of subject-matter content, that the ultimate aims of each are the same, and that both are fundamentally sound, but the point of view and method of approach differ in the classification of subject-matter, in one placing the emphasis upon art theory, and in the other placing the emphasis upon central themes of social value to the pupil.

Although the majority of courses of study are organized on abstract principles and theories, the tendency, as shown by the courses organized on central themes of social value, all of which meet educational standards of today, is in the direction of a social art. Art courses which are based upon themes of interest to the pupils meet this need and seem to function more adequately in the secondary schools in an "art for all" program.

Many of the courses need revision. A statement of art theory and a list of art principles do not constitute a course of study, and as an outline they serve no real purpose to the art teacher (who already knows them), or to guide the pupils toward an art education which is broad in scope. The conclusion reached after studying the subject-matter in the art courses received, especially in the senior high schools, is that they need a clearer interpretation of subject-matter in terms of art and its relation to pupil needs in school, home, and community life. A few art courses have made notable strides in this direction, but the time has arrived for all art courses to conform to this present-day need.

(Some art courses included both types of organization of subject-matter content, art appreciation in units of social interest , and a general art course based upon theory of art, In such cases both have been included in the analysis of the survey.)

c. Integration with other subjects in the curriculum.

In examining forty-five courses of study in art, it was found that nineteen of these definitely mention the value of correlating art work with the other subjects of the curriculum. The others make no mention of it except as it incidentally touches one or two specific problems.

The Wilmington, Delaware, outline for grades seven and eight indicates that costume is integrated with history, stage sets, etc., and lettering is integrated with Book Week, Poster-making, etc.

The Baltimore, Maryland, course of study in art for the senior high school, states the following in its introduction:

> "Art should assume in the school a place commensurate with that which it occupies in life outside. To be fully attained, the objectives of art teaching will have to be realized from the entire school experience, in which all subjects combine to form a unified whole. Commercial students will need to know about art, because design figures so largely in salesmanship, in advertising, and in business generally. Since the element of beauty is so important in engineering and in manufacturing, it is obvious that art must be incorporated also in the so-called technical courses for boys. To the modern household, the selection and arrangement of furnishings is of the utmost importance, and it is, therefore, with the setting-up of aesthetic ideals that the home economics course for girls must be to some extent concerned. Because people of all periods and countries have reflected their experiences in the things they have made, a knowledge of art is likewise essential to a fuller appreciation of the social studies." [1]

The Missouri State Course of Study in Art devotes a chapter on "How Art is Related to Other Subjects" and gives a list of these subjects.

In the preparation of the New York City High School Course of Study in Art, contributions were solicited from all the members of the high school art teaching corps, in suggestions for relating art to other subjects and topics.

The Philadelphia, Pennsylvania, and the Pennsylvania State Course of Study in Art encourage coöperation and coordination with other subjects, and present a list of projects or problems in these subjects showing how they may be developed in the art class.

The Pittsburgh, Pennsylvania, course of study in art is so thoroughly integrated with school life, home life, and civ-

[1] City of Baltimore, Department of Education, Baltimore, Maryland, 1930. "Art Course of Study for the Senior High School". p. III.

ic life, that it is really a social art course.

The tendency in the more recent courses is toward the integration of art with other subjects, but as evidenced in twenty-six courses of study, no mention is made of the fact and problems are simply applications of art principles.

4. Some art courses with "Outcomes of Instruction" in terms of social values.

Some of the more recently published art courses definitely recognize "outcomes of instruction" in terms of social values. These form a very important part of the organization of the subject-matter, which is planned so as to produce these outcomes. The majority of courses, however, are aware of the need and state so in a few brief remarks, but make no provision for this in their subject-matter content, and trust to the problem or to the teacher's ability to bring out these desired outcomes. In glancing through the tabulated survey, it can be easily seen that outcomes of instruction are not stated in many cases, and no mention is made as to whether the subject-matter content and pupil activities meet the objectives. In some instances the desired outcomes are stated as direct outcomes in terms of knowledges, appreciations, skills, habits, etc., and as indirect outcomes in terms of the objectives of secondary education. Some courses call their outcomes "Standards of Attainment" which may include both the realization of specific and general objectives.

The Denver, Colorado, course of study in art organizes

its work so as to derive outcomes from the subject-matter. The following statement is taken from the syllabus of the junior high school course in art: "Definite outcomes are expected to be derived from the study of each problem. These outcomes are grouped under the headings:

> Knowledge of Subject Matter and Art Information (including color; design; drawing, cutting, and modelling; illustration and composition);
> Appreciation of Beauty and Development of Selective Judgment;
> Habits , Attitudes, and Skills; and
> Contributions to the Objectives of Education.
>
> It is exceedingly important that these outcomes be derived; methods by which they may be derived are suggested, but are not obligatory; other methods may be equal or superior to these."[1]

The subject-matter is organized so as to include three main factors, Units of Work and Problems, Suggested Method, and Outcomes.

In a similar manner the Oakland, California, course of study in art organizes its work into three groups - "Classroom Activities and Experiences, Mediums and Materials, and Outcomes of Instruction", the outcomes being both direct and indirect in character, including skills, knowledges, attitudes, appreciations, enjoyment, interests, mental techniques, and right habits.

The St. Louis, Missouri, course of study in art also includes in its organization of subject-matter the following headings: "Specific Objectives, Suggested Activities, Sug-

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[1] Public Schools, Denver, Colorado, 1925. "Course of Study Monograph, No. 7. Art, Junior High Schools." P. 9.

gested Procedure, Desirable Outcomes". The outcomes are expressed from the standpoint of the pupil and are divided into two groups, direct and indirect. A distinction is made between the two, the direct outcomes being stated first and the indirect ones following, the latter contributing to the objectives of education in a way that cannot be measured, such as emotional enjoyments, and appreciations.

In the art course of study in the New Orleans, Louisiana, Public Schools, the following is stated:

> "The test of the worthwhileness of any subject-matter is not how much or what kind of knowledge is stored as a primary learning, but how far the individual is able to associate this knowledge with other situations that arise, and to what extent it carries over into the right action. The last test is, how is he a better man? In adult life, we must look for a realization of the fundamental aims of art instruction; these to be made manifest in the home, in occupational life, in citizenship, in the use of leisure-time, in welfare movements." [1]

The tendency, then, as reflected by the newer courses of study in the survey is to indicate clearly the outcomes of art instruction or the standards of attainment. With these in mind, the art teacher will direct pupil activities so that the desirable outcomes may be achieved. The majority of courses of study, however, have not stated in definite terms their outcomes of instruction, but have just mentioned the problems and pupil activities. The newer tendency in art education is to follow through the entire organization of subject-matter;

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[1] New Orleans, Louisiana, Public Schools, 1927. "Course of Study, Drawing and Fine Arts", p. 156.

first, a clear statement of objectives; second, units of work or problems; third, suggested methods or procedures; and fourth, the outcomes of instruction. The last point is a final test of art education, whether it has been of value and whether it has met the objectives. The "outcomes of instruction" in terms of cultural and social values are the ends of art education.

Conclusions and Recommendations

In the fifty-eight courses of study received, the purposes, aims, and general objectives indicate that the trend of art education today is toward appreciations and understandings of the beauty in the world, of nature, and in the works of man.

In the courses offered in both the junior and senior high schools, attempt has been made to provide for a fundamental or basic course in art for the student in general In the seventh and eighth grades of the majority of junior high schools this course is required, but is elective in the ninth grade. The general art or art appreciation courses which are offered in the senior high schools are, in the great majority of cases, elective. In this respect it is evident that since art is not required in the senior high school it fails to reach the majority of pupils. Concerning special courses in the junior high school, indications point that this is not the period for specialization. On the other hand, practically all of the senior

high school art courses show a decided preference for specialization in the various fields of art.

As to the selection and organization of subject-matter, it seems that the newer tendency is to place emphasis upon a central theme of social value and of special interest to the pupil; further, to use art principles as the structural backbone of the course and for bases of judgment, and the art experiences, design, construction, etc., as a means of expression to guide specific activities toward desired outcomes. However, more of the courses of study in art are still based on the theoretical point of view. There seems to be a need for more subject-matter which relates to pupils' interests and to objectives of modern education. The tendency also seems to be toward curriculum revisions to meet the needs of today. Fifteen courses of study were in the process of revision and were not available, and a number of the courses of study received were tentative outlines undergoing a period of experimentation.

Similarly, the present tendency is to integrate art with the other subjects of the curriculum and with everyday activities. Actually, however, the majority of courses do not show definitely the relation of subject-matter to other subjects of the curriculum, except in lettering problems, where the application is quite marked. In some of the more recently published courses of study, this coordination of art with other subjects affects the entire school curriculum.

Some of the art courses specify definite standards to be attained, or outcomes of instruction which are the fulfillment of the aims and objectives. In some cases these outcomes are indirect ones in terms of social values, better citizenship, worthy use of leisure, the enrichment of life through cultivation of a sense of beauty, etc. The tendency points to these social outcomes although the number of direct statements concerning this are few. Some of the more recently published courses of study provide for these outcomes in terms of social values.

In glancing back over the courses of study in art received from all parts of the country, my personal opinion is that there is great need for better and broader courses of study in art. Art education is still a narrow field in most of them, and they do not reflect the present-day educational theories which have proved their worth. The junior high school courses of study in art are, on the whole, well organized in so far as meeting the objectives of that organization are concerned. The senior high school courses of study in art are decidedly weak and could well use the services of art educators and curriculum experts in a reorganization of their art curriculum. Happily, a few outstanding courses of study like the New York City High School Course in Art Appreciation, the Denver, Colorado, courses, the Missouri State Art Course, the St. Louis, Missouri, courses, the Springfield, Massachusetts, course for junior high schools, the Pittsburgh, Pennsylvania,

course, the Oakland, California, and the Los Angeles, California, courses, the Detroit, Michigan, High School course, and the Baltimore, Maryland, courses, pave the way as pioneers and as inspirations for the modern art education of today. With such splendid courses of study in art as these, which are already working successfully, there is no reason why all others cannot fall in line and have art courses that really reflect a social art and not a technical list of art principles.

Recommendations.

The following recommendations are based upon the study set forth in this thesis with a few exceptions which are noted.

If the aim in art education today is an art for all, and if the main objective is the enrichment of life for all through the knowledge and use and enjoyment of beauty and art, and if the outcomes of art education are those cultural and social values, then art education should function in such a way in the secondary schools that it will serve the needs of all the pupils.

It is my belief that this may be effected by requiring courses in art training for judgments and appreciations to be given to every pupil. In this way, art reaches all the students and presents the opportunity to develop this power of appreciation and judgment. The tendency as seen in the survey is to offer such courses, and the aim is toward the above

recommendation, but in actual practice art does not reach every student. It is a goal toward which art education is moving.

The junior high school should offer in both the seventh and eighth grades a course which should be called "General Art (Appreciation) Course", and which should be required. This course should be broad in scope, full of functional information and art knowledges, and exploratory in character to allow the pupil to reach out in every direction in art. It should aim to develop in the pupil aesthetic appreciation, selective judgment and taste, to give art knowledges and needs, and to present opportunities for creative expression in order that specific interests may be discovered. It should further aim to encourage the interests of the specially talented pupil. The empahsis in this course should be placed upon appreciation and not technique, yet it should provide enough opportunity to practice art expression in order to make a direct application of art to things of everyday life. The subject-matter of the general art (appreciation) course may be based upon a series of activities which are of interest to the pupil in his particular school, home, and community life. Since local conditions vary in different communities, art problems will also differ, and no stated sequence of work given here will be applicable under all conditions. But fundamental principles underlying all forms of art may be universal, and these may form the bases for judgments and appreciations, and should serve as the

structural foundation, but not as the final goal of art education. Central themes having social values in so far as they contribute to the objectives of education, and produce outcomes of instruction which meet these objectives, should form the subject-matter content of the general art (appreciation) course. The course may be organized into units of work and may cover all phases of art in the two years, but each year should be complete in itself and not be dependent upon the other.

As seen in the survey, art is an elective course in the ninth grade in the majority of cases, but it is my personal opinion, after studying the courses, that art should be required in the ninth grade of the junior high school. However, more freedom may be permitted in selecting various types of art work. This is comparatively easy to determine in schools where equipment of the most extensive variety is available, but in schools without equipment of any kind, the art courses in the ninth grade should be carefully planned, presenting all the fields of art to the pupil and arousing and preserving an interest in art that will carry over into the senior high school.

The senior high school art may be a continuation of the general art study in the junior high school with concentrated attention in the special fields of art for the interested students. In this capacity the art course may divide itself into two groups:

1. General art for the many with special emphasis on the development of the aesthetic growth of the pupil.

2. Special art courses for those interested in special fields of art.

But because art education is elective here, and fails to reach the majority of students, it is my personal belief that the general course in art for the many should be one of appreciation, and should be required in the first year of the senior high school, in order to serve as a fundamental background for all special courses in art. However, this course, should not be technical in nature, since technical skill may be developed in special courses. Rather, it should endeavor to develop appreciation and enjoyment of beauty. Usable art knowledge is of great value to any member of society. The art work of the senior high school reaches more mature students and it should equip them with a fund of knowledge and understanding of their art heritage, of art in the world about them today, and as it functions toward the enhancement of beauty in their lives. It should also build up a foundation which includes basic and fundamental principles of art to the end that good taste and aesthetic appreciation will develop. All the art in the world can furnish the material for art courses, the art in the home, in dress, in minor arts, in painting, in sculpture, in architecture, in nature, in industry, in the theatre, and in other situations; the subject-matter is limitless in so far as it can be selected to produce outcomes in terms

of cultural and social values. The senior high school pupil may be taught to enjoy art in social, domestic, and civic life of today and of the past, and be led to the realization that art is not confined within schoolroom walls, but connected with the world of affairs. The outcomes from this general art (appreciation) course, are art knowledges, judgments, appreciations, and social consciousness in school life, home life, civic and community life, and in the world of today.

Following this general course, there should be offered in the senior high school special art courses in the various fields of art, as Painting, Interior Decoration, Modeling, etc., which will present opportunities for the development of the artistically inclined student. This recommendation is strongly supported by the survey.

Courses in general art (appreciation) for both the junior and senior high school should be integrated with other subjects in the school so that the significance of art to the pupil may be realized. The integration of art unifies and coordinates the art course with the other courses in the school curriculum. The tendency as indicated in the more outstanding ccurses of study is in this direction.

Art education may become a vital factor in the pupil's life when it becomes of real significance and meets real situations. Art education may well adopt the following statement by Edwin H. Reeder, as her own:

> "The duty of the school now seems clear. It is not alone to select life situations, but to create them through enriching and beautifying the vicarious lives of the children and giving significance and meaning to various facts and ideas which might never enter into their actual everyday existence." [1]

If the general art (appreciation) course in both the junior and senior high school reaches every pupil through art activities of definite educational and social worth, which relate to his immediate interests, to interests in the world about him and in the past, and cultivates those finer appreciations, understandings, judgments, and enjoyments, we may then expect art education to function adequately with truly social values in the secondary schools.

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[1] Edwin H. Reeder, "What are Life Situations?" Teachers College Record, February, 1928, p. 414.

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